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# Historical and Pictorial



## Glimpses

of

## Clandon Cathedral.

REV. W. R. COMPTON-DAVIES

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1896

# HISTORICAL & PICTORIAL GLIMPSSES

OF

# LLANDAFF CATHEDRAL

THE CATHEDRAL OF

S.S. PETER, PAUL, DUBRITIUS, TELEIAU AND OUDOCEUS.

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SECOND THOUSAND.

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BY THE

REV. W. R. COMPTON-DAVIES,

ALL SAINTS', CARDIFF.

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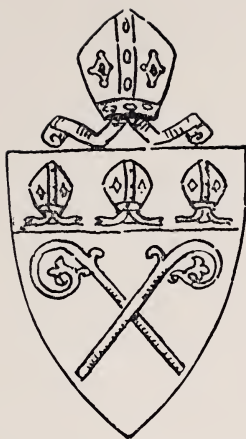
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LORD BISHOP OF LLANDAFF.




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## PREFACE.

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T is the wish of the Author of this little brochure that his purpose and aim in giving publicity to it should be rightly understood. In providing and arranging the contents of his book, he evidently had no thought of being able to supply much that was new in the history of Llandaff Cathedral, but rather to meet a want which has long existed, of having within a narrow compass, and at a cost within easy reach of "the many," a plain, readable, brief record of a few leading facts connected with a building which of late years has found a growing number of deeply interested visitors from all parts of the kingdom.

That this general interest should be felt need not be a matter of surprise, for Llandaff Cathedral has a wonderful history. This history carries us back to a time when a Monastic home was provided for the first Missionaries of the Cross in this Island—very probably built on the site of the present building.

Connected with its early foundation, we are given the names and deeds of remarkable Bishops—men eminent for their patriotism, their learning, their missionary zeal, their labours in the cause of national liberty, as well as in the propagation and maintenance of Christian truth.

When at Llandaff we feel as if we were standing around and contemplating the very cradle of Christianity in the land—the spot where its standard was first raised. With Llandaff is associated the first recorded attempts to establish centres, having as their distinct and primary aim, the development of higher education in its widest sense—an aim to be accomplished by the establishment of colleges of no mean calibre, presided over by men of great learning and high intellectual attainments; colleges resorted to not only by the sons of British soil, but by thousands of men from distant countries, eagerly availing themselves of opportunities which they found not in their native land, of here acquiring knowledge of the highest order. To the existence and extent of these early colleges in the neighbourhood of Llandaff, Llancarvan and Llantwit Major, even in their present condition of decay, by the remains found in the neighbourhood, bear striking testimony—spots looked upon with national pride, and as containing much not undeserving the notice of those who have their hands at the present time fully engaged in building up systems of education to meet the requirements of an advancing people.

Llandaff has its long history of greatness and usefulness; yes, of pomp and power. Her Bishops in the course of ages, became

Princes ; they had their castellated residences ; their Archdeacons rivalled them in rank and influence ; kings sojourned within the precincts of the old Cathedral. The records of these times tell us that the prevalent warlike spirit called forth the energies of ecclesiastics as well as of civil rulers in the suppression of national disturbances and the quelling of national strife. But a change came over the glories of Llandaff ;—to these our Author feelingly refers—they were local as well as ecclesiastical, destined to be dimmed. The story is a long and a painful one. Poverty and weakness succeeded wealth and power. Bishops and dignitaries deserted the old home. Hard necessity had much to do with these changes and with the withdrawals of ecclesiastical presence and influence. This little book tells its reader of the effects of these changes :—how the once glorious temple dedicated to the worship of the Most High, became a desolation and a ruin ; how the greater portion of the fabric became roofless ; how the voices of singing men and boys were well-nigh hushed ; how the noble organ disappeared ; how the bells that had for centuries summoned to prayer and praise were scattered—some to find a home in a more fortunate English cathedral.

But the book now before us has pages written with very different records—records of restoration, rebuilding and redecoration of the old Fane. It tells of the zeal and devotion of a succession of Bishops moved by the spirit that animated their early predecessors ; of Deans, not merely of local, but of national eminence, who, with loving care, aided by the practical sympathies of Churchmen (awakened to their duty to the Mother Church of the Diocese), have once more made the Cathedral a thing to be admired and to be loved ; where, large as its space is, room cannot often be found for the multitudes who Sunday after Sunday press within its walls. What the Author has witnessed, and what he has by enquiries learned, seem to have fired his soul with a strong desire that more should be known of Llandaff. He evidently believes the present to be a suitable time for placing in a readable form, such information as will kindle a new interest in the old Cathedral ; as will help to enlighten the public on matters connected with the ancient ecclesiastical history of the Principality—a history in which Llandaff finds a conspicuous place.

Superintendents of Schools and Secretaries of Popular Reading Rooms will do well to place this little book on their shelves and on their list of prize Books, thereby securing for it the circulation it well deserves.

JOHN GRIFFITHS,

THE CANONRY, LLANDAFF,  
October, 1895.

*Archdeacon of Llandaff.*

## AUTHORITIES.

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Brown Willis' "Llandaff," 1718; Freeman's "Llandaff," 1850, "Archæologia Cambrensis," "Liber Landavensis"; "Llandaff," by the late Bishop Ollivant, 1860; "Llandaff," by Prebendary Walcott, Chichester Cathedral, 1864; "Nye's Story of the Church in Wales"; "Handbook of the Welsh Cathedrals"; "The Llandaff Diocesan Calendar"; History of the Old Colours of the Welsh Regiment, the "Western Mail" and the "South Wales Daily News."

The views were reproduced by Messrs. Garratt and Walsh, Designers, Farringdon Street, London, from photographs taken by Mr. H. J. B. Wills, Photo Artist, Castle Arcade, Cardiff.

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## REVIEWS.

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"I have read your book with great interest."—*The Lord Bishop of Llandaff.*

"Very interesting, well executed, and illustrations well chosen."—*Canon Thompson.*

"The book is just what was wanted, and I venture to predict that it will have a very large circulation"—*Canon Roberts.*

"I have read your excellent book on 'Llandaff Cathedral' with very great pleasure and interest."—*J. M. Maclean, Esq., M.P.*

"This little brochure contains much interesting information, and many excellent illustrations. It is a very useful and excellent production."—*Church Family Newspaper.*

"Carefully written and profusely illustrated. The illustrations heighten the value of the book, and render the text more attractive and readable"—*Western Mail.*

"I do not hesitate to say that this is far and away the most attractive shilling-worth of local history I have ever seen in all my life (speaking as one who knows a little of publishing, and has paid for the experience). I cannot for the life of me understand how Mr. Davies has, for so small a sum, given so much delightfully-written letterpress, and so many—nearly forty—portraits and views, exquisitely reproduced by the half-tone process, the whole forming a memento of the Cathedral that should sell by thousands—indeed, that must so sell, if the author is to be in any way recompensed for the issue of such an admirable little handbook . . . This little book is within the reach of all, and will, I hope, become as it deserves, the recognised handbook of the Cathedral, of which we are all, Church folk and Nonconformists, so pardonably proud."—Editorial Notes by "Observer" in the *Evening Express.*

"An interesting brochure, giving in a plain, readable, and brief form, and at a cost within reach of most people, the history of Llandaff Cathedral."—*The Illustrated Church News.*

"It is a book well calculated to evoke an earnest spirit in aid of Church work, and inform the public of facts which should be well impressed upon the mind."—*South Wales Daily Star.*

"If those who are so ready to cast reproach on the Church by calling her 'Alien' desire to know the truth, they cannot do better than read this comprehensive little book, and their blind prejudice will then be dispelled. The illustrations are excellent. The book will be certain to secure a large circulation."—*Y Llan a'r Dywysogaeth.*

"The book is pleasantly written, well got up, and full of very well executed pictures and designs; and will be very interesting to all who love the Church in Wales."—*Ladies' Own Supplement to the Western Mail*.

"Not only the sons of the principality, but Churchmen in general, and all readers of ecclesiastical history must appreciate the efforts of the Rev. W. R. Compton-Davies in his 'Glimpses of Llandaff Cathedral.' In concise and readable form is presented a summary of events forming the history of the venerable Cathedral, which in Church and national circles has so worthy a report, and is even now well recovered on the lines of its former traditional greatness. Visitors will find the numerous illustrations of much interest. The book is neatly bound, and is creditably produced."—*The British Printer*.

"Whilst the fumes of incense still ascended to the unknown God at Athens, and Roman eloquence yet echoed in the Forum, and long before the Goths and Vandals had bridged the Rhine, or the Saxons crossed the Mare Britannicum, the first Welsh Christian Church was founded at Llandaff. So say the famous '*trads*'—if not in this unpoetical presentment; certainly in a metrical one. But the mists of legend brood over them. We are on surer, because historical ground when we assert that Llandaff—*Tavensis*—was one of the seven Bishoprics in existence when Augustine landed in Thanet. Possibly a holder of it was present at Arles, but at any rate it rejoices in a very respectable antiquity, and the episcopal line is unbroken from Dubritius in 521, to Bishop Lewis, 1895—ninety four prelates all told. As to the Cathedral, its early history is wrapped in considerable obscurity. What it was like or how it fared from the fifth to the twelfth century is matter of conjecture only. It is only in the latter period that we are on *terra firma*. Urban, the thirteenth Bishop, overturned the ruins of the old Eglwys Teilo in 1121, and many additions were made to this restoration up to 1575, when Bishop Blethin wrote of it as 'ruinous.' The middle of the eighteenth century saw it a complete wreck, and thirty years later an Italian Temple was erected, like a huge excrescence, in the very midst of the crumbling walls. But the nineteenth century brought with it happier times for the old See, and the present pretty fane with its charming west front was erected, and long may it rear its stately towers skywards. How all this (and much more) came about is graphically told in Mr. Davies's dainty little volume, between the covers of which lies a wealth of information anent the Cathedral of Llandaff. The divisions or chapters are clear and consecutive, the engravings and portraits are excellent and the style is alluring. We congratulate the author on his success."—*St. David's Weekly*.

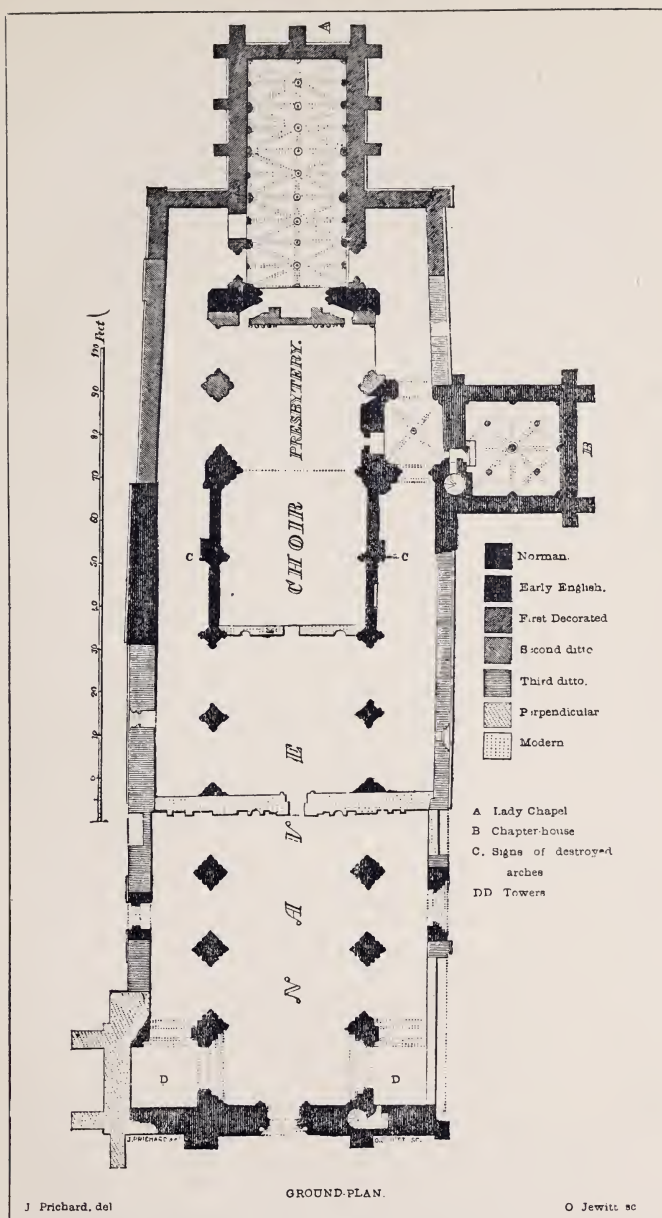
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## GROUND PLAN.

A peculiar feature of Llandaff is that all the subordinate buildings have been so completely removed. The ground plan outline and arrangement are altogether unique. It consists of a long, unbroken body, comprising under an uninterrupted roof, nave, choir, presbytery, with a large lady chapel projecting from the east end of a somewhat lower elevation, aisles extend along the whole length of the body, and along one bay of the lady chapel. The west end is flanked by two striking towers, one with a spire. A square building forming the chapter house projects from the south side of the presbytery, having somewhat the air of a low transept. The first and most marked peculiarity is the absence, in a Church of so great a size, not only of a central tower, the usual crown of our large Churches, but of transept in any form. In this respect it is unique among the Cathedrals of South Britain. The original Early English design may have included two eastern towers, making in all four, flanking each end, as in German examples. The seal of the chapter in 1234 represented a Church with four towers. "Cole" says it was a Church with two turrets at the east and west ends, with a large steeple in the middle. (Cole MS. xxix., fol. 15.)



# LLANDAFF CATHEDRAL.



From Freeman's "Llandaff."

## DIOCESE OF LLANDAFF.

---

### Bishop of the Diocese.

THE RIGHT REVEREND RICHARD LEWIS, D.D., 1883.

### Archdeacons.

THE VEN. JOHN GRIFFITHS, B.D., Llandaff, 1877.

THE VEN. W. CONYBEARE BRUCE, M.A., Monmouth, 1885.

### Chancellor of the Diocese.

THE WORSHIPFUL JOSEPH EARLE OLLIVANT, M.A., 1877.

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REV. JOHN TAYLOR HARDING, M.A., Pentwyn, Monmouth.

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THE VEN. ARCHDEACON BRUCE, M.A., S. Woolós' Vicarage, Newport.

REV. CANON W. EVANS, The Vicarage, Rhymney.

\*THE VEN. ARCHDEACON GRIFFITHS, B.D., The Rectory, Neath.

\*REV. JOHN JAMES LIAS, M.A., East Burgholt Rectory, Colchester.

REV. CANON C. J. THOMPSON, D.D., S. John's Vicarage, Cardiff.

\*REV. CHANCELLOR WM. HARRISON DAVEY, M.A., S. Davids.

### Registrar of the Diocese and Secretary to the Bishop.

ARTHUR G. P. LEWIS, Esq., M.A., 13, Castle Street, Cardiff.

### Apparitor General.

MR. FREDERICK J. SMITH.

### Registrar to the Archdeacon of Llandaff.

C. R. WALDRON, Esq., 74, St. Mary Street, Cardiff.

### Registrar to the Archdeacon of Monmouth.

A. VIZARD, Esq., Monmouth.

*Those marked thus \* are Examining Chaplains.*

# CATHEDRAL CHURCH OF LLANDAFF.

## Dean.

THE VERY REV. CHARLES JOHN VAUGHAN, D.D., 1879.

## Treasurer.

THE LORD BISHOP.

## Precentor.

REV. WILLIAM LEWIS, 1891.

## Chancellor.

REV. J. J. LIAS, M.A., 1895.

## Canons Residentiary.

REV. EDWARD HAWKINS, M.A.	..	..	Gwarthaewm, 1862.
THE VEN. ARCHDEACON GRIFFITHS, B.D.	..	..	Caerau, 1877.
THE VEN. ARCHDEACON BRUCE, M.A.	..	..	Llangwm, 1885.
REV. GRIFFITH ROBERTS, M.A.	..	..	St. Andrews, 1889.

*The Canons reside as follows :*

January, February, March	..	..	..	ARCHDEACON BRUCE.
April, May, June	..	..	..	REV. E. HAWKINS.
July, August, September	..	..	..	REV. GRIFFITH ROBERTS.
October, November, December	..	..	..	ARCHDEACON GRIFFITHS.

## Canons Non-Residentiary.

REV. H. P. EDWARDS, M.A.	..	..	St. Nicholas, 1877.
REV. BURY CAPEL, M.A.	..	..	St. Dubritius, 1877.
REV. W. EVANS..	..	..	St. Cross, 1878.
REV. E. E. ALLEN, M.A...	..	..	Fairwell, 1887.
REV. CHARLES JAMES THOMPSON, D.D.	..	..	Fairwater, 1892.

## Proctor for the Chapter.

REV. CANON THOMPSON, D.D.

## Minor Canons.

REV. E. SKRIMSHIRE, M.A. | REV. R. V. G. SHAW.

## Master of Cathedral School.

REV. ERNEST OWEN, M.A.

## Organist of the Cathedral.

G. G. BEALE, ESQ., MUS. BAC.

## Chapter Clerk.

J. E. GLADSTONE, ESQ.

## Cathedral Architect.

JOHN P. SEDDON, ESQ.

## Verger of the Cathedral.

MR. M. MORGAN.



## CATHEDRAL SERVICES.

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### SUNDAYS.

Holy Communion every fortnight, and on the Greater Festivals at Mid-day.

Morning Service and Sermon ..	..	..	..	..	11	a.m.
Litany on alternate Sundays ..	..	.	..	..	3	p.m.
Afternoon Service and Sermon	..	..	..	..	3.30	p.m.

### DAILY.

Morning Service ..	..	..	..	..	..	10	a.m.
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Wednesday and Friday, 11 a.m.

Evening Service (Choral) ..	..	..	..	..	..	6	p.m.
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Holy Communion on Holy Days, from Ash Wednesday to S. Luke's Day	8	a.m.
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From S. Luke's Day to Ash Wednesday ..	..	..	..	8.30	a.m.
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## PAROCHIAL SERVICES.

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### SUNDAYS.

Holy Communion every fortnight, and on the Greater Festivals ..	8	a.m.
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Evening Service and Sermon ..	..	..	..	..	7	p.m.
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### WEDNESDAYS.

Evening Service and Sermon ..	..	..	..	..	7	p.m.
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*Vicar of Llandaff:* REV. J. R. BUCKLEY, B.D.

## BISHOPS OF LLANDAFF, 521-1896.

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Collated with the Owston MS. of the Liber Landavensis in the possession of P. B. Davies-Cooke, Esq., and now temporarily lodged in the Bodleian Library, Oxford, for publication.

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|--|--|
| <p>1 S. Dubritius. Resigned Llandaff, 521.</p> <p>2 St. Teleiau. Supposed to have held the See till his death in 540.</p> <p>3 Odoceus, a person of eminent sanctity.</p> <p>4 Ubylwinus.</p> <p>5 Aidan.</p> <p>6 Elgistill.</p> <p>7 Lunapeius.</p> <p>8 Comergwyn.</p> <p>9 Arguistil.</p> <p>10 Goruaimus.</p> <p>11 Gwystonius.</p> <p>12 Edilbiu, or Edilbinus.</p> <p>13 Greciolus.</p> <p>14 Berthgwyn.</p> <p>15 Trychan.</p> <p>16 Elvogus.</p> <p>17 Catwarel.</p> <p>18 Cerenhir.</p> <p>19 Nobis, whose name as a witness appears in the S. Chad's Gospels at Lichfield.</p> <p>20 Pater.</p> <p>21 Culfrid.</p> <p>22 Nudd, or Nuth.</p> <p>23 Cymelliauth. Consecrated (according to Leland) 872.</p> <p>24 Libian, or Lybiauth. Died 929.</p> <p>25 Marchluith. Died 943.</p> <p>26 Gugan, or Gogwan. Died 972.</p> <p>27 Bledri, or Blethery. 983. Died, 1022.</p> <p>28 Joseph. Died, 1046.</p> <p>29 Herewald. 1059. Died, 1103. Aged 100.</p> <p>30 Urban. August 10th, 1108. Died, 1136.</p> <p>31 Huctred.</p> <p>32 Geffrey.</p> <p>33 Nicholas ap Gwrgant. 1149. Died, 1183.</p> <p>34 William de Salso Marisco. 1186.</p> <p>35 Henry, Prior of Abergavenny. 1195. Died 1218.</p> | <p>36 William de Goldclive. 1219. Died, 1229.</p> <p>37 Elias de Radnor. 1230. Died, 1240.</p> <p>38 William de Burgh. 1244. Died, 1253.</p> <p>39 John de la Warre. 1253. Died, 1256.</p> <p>40 William de Radnor. 1256. Died, 1266.</p> <p>41 William de Breuse. 1265. Died, 1287. Monument still remains in the Ladye Chapel.</p> <p>42 John de Monmouth, S.T.P. 1295. Died, 1323.</p> <p>43 Alexander de Monmouth. 1323.</p> <p>44 John de Ecclescliff. 1323. Died, 1346.</p> <p>45 John Pascal, D.D. Died, 1361. Buried in Ladye Chapel.</p> <p>46 Roger Cradock, Bishop of Waterford and Lismore. Died, 1382.</p> <p>47 Thomas Rushbrooke, S.T.P. 1383. Translated 1385 to Chichester.</p> <p>48 William de Bottisham. 1386. Translated 1389 to Rochester.</p> <p>49 Edmund Bromfield, S.T.P. 1389. Died, 1391. Buried in the Cathedral.</p> <p>50 Tydemen de Winchcombe. 1393. Translated 1395 to Worcester.</p> <p>51 Andrew Barret, LL.D. 1395. Died, 1396.</p> <p>52 John Burghill. 1396. Translated 1398 to Lichfield.</p> <p>53 Thomas Peverell, S.T.P. 1398. Translated 1407 to Worcester.</p> <p>54 John de la Zouch, S.T.P. 1408. Died, 1423.</p> <p>55 John Wells, S.T.P. 1425. Died, 1440.</p> <p>56 Nicholas Ashby. 1441. Died, 1458.</p> <p>57 John Hunden, S.T.P. 1458. Resigned, 1476. Died, 1480.</p> <p>58 John Smith, S.T.P. 1476. Died, 1477.</p> <p>59 John Marshall, S.T.P. 1478. Died, 1496. Buried in the Cathedral.</p> <p>60 John Ingleby, Prior of Shene, Co. Surrey. 1496. Died 1499.</p> |
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- 61 Miles Salley, Abbot of Enesham, Co. Oxon. 1499.
- 62 George O. Atigua, a Spanish Dominican, Chaplain to Queen Catherine. 1517.
- 63 Robert Holgate, S.T.P. Prior of Watton, Co. York, 1537. Promoted to the Archbishopric of York, 1544.
- 64 Anthony Kitchen, *alias* Dunstan, S.T.P. 1545. Died, 1566. He greatly impoverished the See.
- 65 Hugh Jones, LL.B. Prebendary of Llandaff. 1567. The first Welshman preferred hither for 300 years. Died, 1574. Buried at Mathern.
- 66 William Blethin, LL.B. 1575. Died, 1590.
- 67 Gervase Babington, S.T.P. 1591. Translated 1594 to Exeter.
- 68 William Morgan, S.T.P. 1595. Translated to S Asaph, 1601. He translated the Bible into Welsh.
- 69 Francis Godwin, S.T.P. 1601. Translated 1617 to Hereford.
- 70 George Charlton, S.T.P. 1618. Translated 1619 to Chichester.
- 71\* Theophilus Field, S.T.P. 1619. Translated 1627 to S. David's.
- 72 William Murray, S.T.P., Bishop of Kilfenora, in Ireland. 1627. Died, 1638.
- 73 Morgan Owen, S.T.P. 1639. Died, 1644-5, on hearing of the martyrdom of Laud. The See vacant till the restoration of King Charles II.
- 74 Hugh Lloyd, S.T.P., Archdeacon of St. David's. 1660. Died 1667. Buried in the Cathedral.
- 75 Francis Davies, S.T.P. 1667. Died, 1674. Buried in the Cathedral.
- 76 William Lloyd, S.T.P. 1675. Translated 1679 to Peterborough.
- 77 William Beaw, S.T.P. 1679. Died, 1705.
- 78 John Tylor, S.T.P., Dean of Hereford. 1706.
- 79 Robert Clavering. 1724. Translated 1723 to Peterborough.
- 80 John Harris. 1729. Died, 1730.
- 81 Matthias Mawson. 1738. Translated 1754 to Chichester.
- 82 John Gilbert. 1740. Translated 1749 to Salisbury.
- 83 Edward Cresset, M.A. 1749. Died, 1755.
- 84 Richard Newcombe. 1755. Translated 1761 to S. Asaph.
- 85 John Ewer, D.D. 1761. Translated 1769 to Bangor.
- 86 Jonathan Shipley, D.D. 1769. Translated 1769 to S. Asaph.
- 87 The Honourable Shute Barrington. LL.D. 1769. Canon of S. Paul's, Translated 1782 to Salisbury.
- 88 Richard Watson, D.D. 1782. Died, 1816.
- 89 Herbert Marsh, D.D. 1816. Translated 1818 to Peterborough.
- 90 William Van Mildert, D.D. 1819. Translated 1819 to Durham.
- 91 Charles Richard Sumner, D.D. 1826. Translated 1827 to Winchester.
- 92 Edward Coplestone, D.D. 1827. Died, 1849.
- 93 Alfred Ollivant, D.D., Fellow of Trinity College, Cambridge, Vice-Principal of S. David's College, Lampeter, and Regius Professor of Divinity, in Cambridge. Consecrated Bishop of Llandaff in 1849. Died, Dec. 16th, 1882.
- 94 Richard Lewis, D.D., late Scholar of Worcester College, Oxford; Archdeacon of S. David's. Consecrated Bishop of Llandaff, April 25th, 1883. Enthroned May 1st, 1883.

\* With Bishop Field ends the Owston MS., which exactly synchronises with the loan of the *Liber Landavensis* to Isaac Seldon.



*Photo by Messrs. Russell & Sons, London.*

THE RIGHT REV. RICHARD LEWIS, D.D.  
"LORD BISHOP OF LLANDAFF.





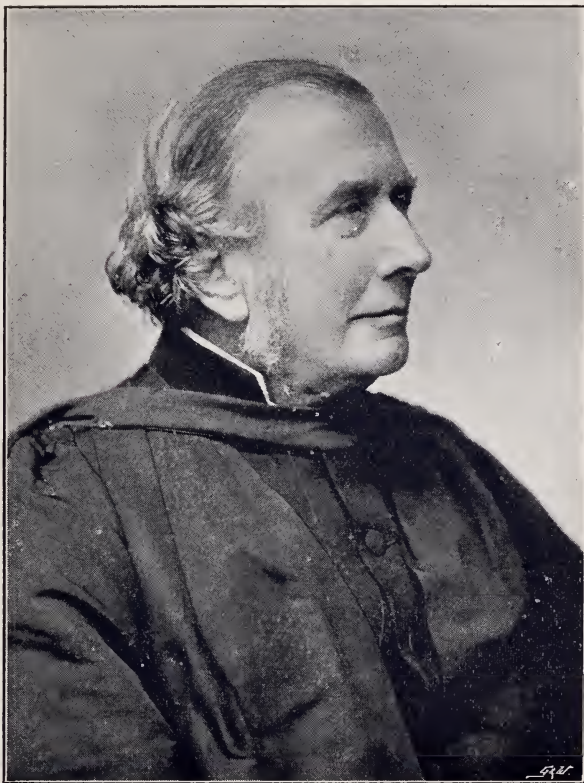
BISHOP COPLESTONE.  
1827-49.



BISHOP OLLIVANT.  
1849-82.



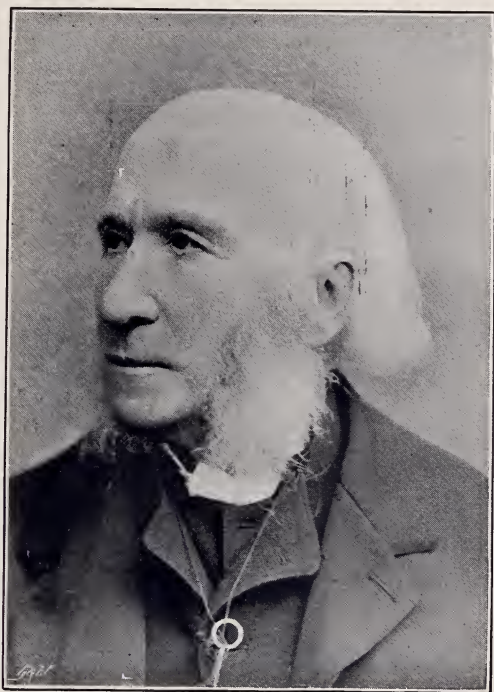




*Photo by Messrs. Russell & Sons, London.*

THE VERY REV. C. J. VAUGHAN, D.D.  
DEAN OF LLANDAFF.





THE VENERABLE JOHN GRIFFITHS, B.D.,  
ARCHDEACON OF LLANDAFF.



# GLIMPSES OF LLANDAFF CATHEDRAL.

---

"SWEET home of worship, cold the heart must be  
That never thrills with loving thoughts of thee!  
Long centuries of strife, and storm, and blast,  
About thy walls have rudely passed,  
Changing all else, and leaving thee alone,  
A hoary monument of ages flown.  
Within thy walls there come to us again,  
Calm, softened memories of bye-gone days."



NORTH WEST VIEW.

IT would be more than could be possibly attempted here, to enter at any great length into the history of the Cathedral, bound up so much as it has been with the history of the Church in Wales from the earliest times. It will serve our purpose to take a glimpse, for the title suggests no more, of the main features of interest.

Llandaff is a contraction of Llan-ar-Daf, the Church on the river Taff. The city of Llandaff is about a mile and a

half from the town of Cardiff, whither it was proposed to remove the See in 1717. It is quite true that Llandaff did not go to Cardiff, but it is evident that the latter has spared no effort to reach the city,

for it has already reached the outskirts of the Cathedral fields. It is not at all improbable that it may at no distant date be incorporated within the borough of Cardiff.

The Cathedral lies at the bottom of a deep descent, the river Taff running picturesquely through the landscape within a short distance of the building. The hill closes around it on the south and west. It has indeed all the local advantages which doubtless attracted the attention of its founders,—shelter and seclusion,—which was best fitted for their primitive dwellings.

“It was a spot you might aptly call,  
The valley of seclusion.”

It is such a quiet spot, full of sombre solitude, and yet so replete with the charms of antiquity and old associations. It looks so sacredly apart, that you feel that you have come up to the poet's ideal of being

“Far from the madd'ing crowd's ignoble strife.”

The Cathedral precincts is a tempting spot in which to linger. It possesses the calm quietude and rural scenery of the country so refreshing to those who come from the ceaseless turmoil of the town.

The first churches erected in our land were doubtless of the humblest description. Pagan Rome, the Mistress of Britain and of the world, was often a fierce persecutor of the Christian Faith, and its professors would be content to worship in obscure buildings and quiet corners of the land, rather than provoke the jealous fury of their enemies by any outward parade of architectural splendour.

There was a Llandaff tradition that the Cathedral was dedicated to St. Peter and St. Paul, and the royal grant printed in Browne Willis, p. 163, mentions the “*Gloriosos Apostolos Petrum et Paulum in quorum honore ecclesia Landavensis aedificata et constructa existit.*”

In a grant of an advowson to the Chapter of Llandaff quoted by Browne Willis, it is stated that the Cathedral was built in honour of St. Peter and St. Paul. According to Tanner, *Notitia Monastica*, and Dugdale, the present fabric is said to have been dedicated to St. Peter, St. Dubritius, St. Teileiaw, and St. Oudoceus.

The patrons added to those of the Welsh Saints, who had been the patrons of the former church, must be regarded as the act of a conqueror, just as Bernard, the first Norman Bishop of St. David's, placed this Cathedral under the patronage of St. Andrew, in addition to that of St. David.



A VIEW FROM THE SOUTH-EAST.

## Wales is pre-eminently associated with the beginnings of Christianity in Britain.

A common prefix to the name of a Welsh parish is the word "Llan," which probably many do not know means "sacred enclosure" or "church." The very names of many of the parish churches and dioceses carry us back to a time when the Church of England actually had no existence. The earliest histories of the Principality are written in poetry. These historical poems are known as the "Triads," on account of the facts therein recorded being grouped by threes. In one of these writings we are told that "Bran the Blessed," the son of Llyr Llydiaith, first brought the faith to the nation of the Cymry, and in another that Lleurwg, otherwise Lleufer Mawr, was the founder of the first Church in Wales, at Llandaff. This "Bran the Blessed" was father of Caradog or Caractacus, and it is asserted both in the Triads, and in documents of a later date, that whilst captive at Rome A.D. 51-58, he became converted to Christianity, and on his return laboured as the first Missionary to his own countrymen. This however can only be regarded as legendary. At the time of the landing of Augustine, the original British Church had not been extinguished, but was still in existence, retaining its independence of all foreign influence or control. The Bishoprics existing at the time of Augustine's landing were these seven viz.: Tavensis, *Llandaff*; Paternensis, *Llanbadarn*; Banchorensis, *Bangor*; Elviensis, *St. Asaph*; Vici-



ensis, *Worcester* ; Herefordensis, *Hereford* ; Morganensis, *Morgan or Margam*, all subject to the Archbishopric of Caerleon.

The desolating hand of time has swept away all the authentic records of the first foundation of Llandaff Cathedral, which is regarded as the most ancient Episcopal See remaining on its original site in Great Britain. Many of the English Sees have been, after their original seats had fallen into decay, removed to cities of greater importance, while the Welsh remain to this day in the small places in which they were originally founded. We find the majority of the great churches in England, especially those of Cathedral rank, sometimes in the densest part of our great cities, but at any rate in towns of considerable size, rising as a witness above the din and bustle of daily life. But the founders of the Welsh Cathedrals would seem almost to have fled from the presence of men, and to have fixed their dwellings in remote and sequestered places.

Tradition ascribes its origin to the British King Lucius (A.D. 180), a descendant of Bran, the first Christian convert of the British nation, but historians disagree with it. However, there are many circumstances which contribute to confirm the ancient tradition, particularly the dimensions and form of the original church which was still extant till the beginning of the 12th century. Its simple structure, diminutive size, and its not having been erected in the form of a cross, are all evidences of high antiquity. It evidently bore a strong analogy to the form of the Jewish Synagogues, and it is natural to suppose that the first houses of Christian Worship had more resemblance to the Jewish than Pagan edifices.

In the year A.D. 314, at a Council of the Western Church, summoned by Constantine at Arles, in the South of France, there were present three Bishops from Britain. One of these, Adelfius, is described as Bishop of Colonia Londinensium, which is believed by competent authorities to mean Caerleon-on-Usk.

But the earliest authentic information respecting Llandaff commences at the period when Dubritius was ordained and consecrated Bishop of Llandaff. His ordination and name prove that Christianity must have been known and professed on the banks of the Taff, otherwise it would be difficult to account for his assumption of such a title. The See of Llandaff was established by the permission and authority of King Meiric, who endowed it with large possessions, which, with all liberties, were secured to it by Apostolical authority. The King made a tour of the boundary of the Cathedral territory, accompanied by the clergy, when the liberties granted to it were solemnly and publicly proclaimed and confirmed by the performance of civil and religious ceremonies. The fame of Dubritius' learning spread far through Britain ; scholars and doctors flocked to hear him from every quarter, Teilo being mentioned as one of them. He maintained a great Monastic or College establishment.

In his old age he retired to the island of Bardsey, where he led the life of a hermit. He died and was buried on the Island. On the promotion of Dubritius to the Archbishopric of Caerleon in 521 he was succeeded by Teileiaw or Teilo. He was a man of high reputation for sanctity, but his devotional exercises did not prevent him from taking more than passing interest in the temporal welfare of the diocese. In his day a market and a mint existed at Llandaff, and he established an episcopal court, the jurisdiction of which over the territories relating to the Church was equal to and independent of that of the King of Glamorgan over the royal demesne, it being expressed "that every right belonging to the King of Glamorgan in his Court shall wholly belong to the Bishop Teilo in his Court." Moreover, the King could be cited to the Court-house of Teilo at Llandaff to receive judgment for any injury done by himself or his dependents to the Bishop, his men, or servants.



THREE VIEWS OF THE CATHEDRAL.

The Church is often called in old writings Eglwys Teilo, Plwyf Teilo, Esgobaeth Teilo, *i.e.*, the church, the parish, and the bishopric of Teilo.

In the Triads, Teilo is joined with St. David and Padarn under the appellation of the three holy visitors from Britain, because they went about preaching the Christian faith.

From the fifth century, on to the period of the Norman invasion, little is correctly known of the See of Llandaff, except that its

Bishop was one of the seven British Prelates who attended the Synod of Augustine held at Ode in Worcestershire.

It was probably about the year A.D. 1000, that the Welsh Church lost its independence, and became subject to the jurisdiction of the Archbishop of Canterbury.

The Church in Wales is now an integral part of the Church of England: its four dioceses, Llandaff, Bangor, St. Asaph, and St. David's, are simply four of the thirty-four dioceses into which the National Church is divided. An eminent statesman has truly said, that "as regards the identity of these churches the whole system of known law, usage, and history, has made them completely one," and that "there is a complete ecclesiastical, constitutional, legal, and, for every practical purpose, historical identity between the Church in Wales and the rest of the Church of England."

In the year A.D. 1188, Archbishop Baldwin celebrated Holy Communion at the high altar of each of the four Welsh Cathedrals, in testimony of the acknowledged supremacy of Canterbury over the four Welsh Sees. After the Norman Conquest, jurisdiction over the Church in Wales was more and more exercised by the See of Canterbury; until in A.D. 1284 John Peckham visited all the Welsh Dioceses as Archbishop, and in 1295 the Welsh Church and State were finally absorbed into that of England.

It may be mentioned as an interesting incident in the history of Llandaff, when Europe resounded with the din of preparation for the third crusade, Baldwin, Archbishop of Canterbury, here in person publicly proclaimed the glory of taking the Cross and marching to the rescue of the Holy Sepulchre. The English stood on one side, and the Welsh on the other, and many persons of each nation took the sacred ensign. The Archbishop and his company remained here one night, and on the following morning pursued their way to Margam after having celebrated Holy Communion in the Cathedral.

The first Bishop appointed to the See under Norman influence was Urban (1107-1133), who, before proceeding to re-build the Cathedral, removed from the Island of Bardsey the remains of St. Dubritius, the founder of the See. He found the Bishopric in so deplorable a condition, and its revenue so reduced, that they were scarcely adequate for the maintenance of two Canons, whereas twenty-four were formerly maintained. The Church had suffered so much during the incursions of the Normans into those parts, that it had nearly fallen to the ground. Urban issued circular letters for contributions towards the re-building of the edifice, which was only twenty-eight feet long, fifteen broad, and twenty high. Having raised a considerable sum of money, he pulled down the ruins, and commenced to re-build it on April 14th, 1121, but still with small dimensions, the nave being commensurate with the present Presbytery, and the choir with the lady chapel. The building probably

had no aisles, but a lateral tower, with a baptistry below it, as at Canterbury, where the vaulted vestibule of the chapter house now stands.

The Cathedral was situated on the very borderland of the Briton and Norman. Wars and tumults and fanaticism poured their destructive and relentless fury upon it. The whole surrounding country was subject to incessant frays and disturbances, which must have greatly hindered the work and the growth of the Cathedral.

Owing to the fact that the Church was never entirely re-built since Urban's time, it has obtained its present anomalous oblong form. Bishop Henry de Abergavenny, 1193-1219, who founded fourteen prebends in the Church, probably commenced the nave and choir, in which the lancet work of the arcades and west front are not earlier than 1220; and William de Goldclive, his successor, completed the works. The Chapter House is somewhat later.

The aisle walls are earlier than the arcades. Bishops Wm. de Breuse, 1265-87. and John de Monmouth, 1295-1323, are believed to have re-built the early geometrical decorated lady chapel, with the decorated presbytery and its aisles, while the aisles in the remainder of the church were gradually re-constructed; in their east windows perpendicular tracery was afterwards inserted. Bishop John de Monmouth consecrated the church in 1296. A previous consecration on S. Edmund's Day, November 20th, 1266, is recorded in the Exchequer Chronicle (Arch. Camb.) Bishop Marshall, 1495, bequeathed £40 to the bell tower or fabric of the Church. In 1575 Bishop Blethin described it as "ruinous." Bishop Bull speaks of it in 1697 as "our sad and miserable Cathedral;" and Willis, in 1719, as "the poor desolate church of Llandaff."

The Cathedral represents the architectural developments of many centuries.



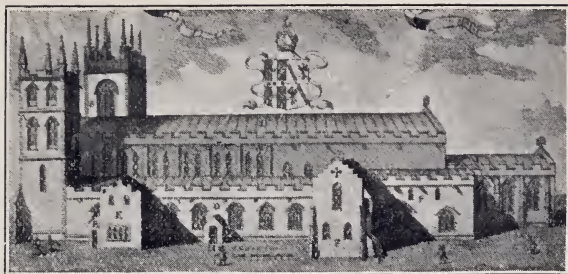




BISHOP HUGH JONES AND BISHOP BLETHIN.  
1567-74                      1575-90

**T**HE Episcopate of Hugh Jones, 1567-74, is noteworthy, inasmuch as he was the first Welshman who had been Bishop of the See for about 300 years. Next stands his successor, William Blethin, formerly Archdeacon of Brecknock, another Welshman, who was Bishop from 1575 to 1590; and lastly, William Stone, LL.B., Principal of New Hall Inn, 1663, who founded the Hospital in St. Clement's, of which he holds a view. He leans on a pedestal bearing the representation of charity in the side.

When Bishop Blethin addressed his Chapter, the residentiary houses were in such a dilapidated condition that they were converted into stables. The Church was described some years afterwards in the Act Books of the Chapter as being digged and delved in pits and unpaved, and more like a desolate place than a house of prayer. Bishop Godwin (1601-1617) did something for the building and the See, not, he hints, without considerable diminution of his own "substance." The revenues of the Cathedral were seized in 1649, and the building was left in a state of destitution till after the restoration. At the end of the century it was in a state of great danger.



A. Old Tower. B. Jasper Tower, Duke of Bedford. E. Consistory Court (which has disappeared). F. Chapter House, shewing exterior staircase leading to upper room, then used as a schoolroom.

**T**HIS old view gives a glimpse of the Cathedral as it was several centuries ago. A comparison of the outlines of the structure with the present restored Cathedral will give an idea of the architectural changes it has undergone.

In the books of the Chapter in the year 1662, the following resolution is recorded :—" That if the Chancellor and Registrar do not repair the Consistory Court before Allhallow-tide according to agreement, they shall not be permitted to hold their Court in the Ladye Chapel any longer."

The Cromwellians, who only in destroying found ease to their relentless thoughts, with their usual disregard for sacred things and places, ruthlessly desolated the Cathedral, and made use of it for profane purposes. The poverty of the establishment made it impossible to repair the edifice, which it is recorded was used as an ale-house ; the choir was turned into a calf-pen ; the font was converted into a hog-trough. One arm of the aisle was used as a stable, and the other as a post-office.

" For many years  
The reverend pile lay wild and waste,  
Profaned, dishonoured, and defaced,  
The civil fury of the time  
Made sport of sacrilegious crime,  
For dark fanaticism rent  
Altar, screen, and monument "

Under the Protectorate of Oliver Cromwell in 1645-55, the use of the Prayer Book, even in the houses of the people, was forbidden by Act of Parliament.

In 1691 the Archdeacon and Chapter, probably for the want of funds, decided that " the quire singing be put down and discontinued." The Schoolmaster was appointed to give out the singing-psalms, for

which he was paid a small yearly allowance, and this arrangement continued in force until the appointment of the late Bishop Ollivant in 1849. The national school children formed the choir, and the schoolmaster with his bass-viol provided the musical accompaniment.

There is a curious letter in manuscript in the Lambeth Ollivant from Bishop Beaw, 1691. The following occurs in the letter :—  
 “With respect to the See of Llandaff, the gross value of the Bishopric is only £230 per annum, and after the deductions made, I found my little Bishopric’s revenues wholly swallowed up, nothing more remaining of them than would defray the charges of the quantity of vinegar, pepper, salt, and fire spent in my house.”

“Gentle ivies upward spring  
 In soft caresses round the walls ”



THE NAVE IN RUINS. 1720-1857.

But meanwhile the ruin and decay went on, storms completed what the invaders had commenced, the roof fell in, and brought down other portions of the fabric with it.

“On Wednesday, February 6th, 1720, at ten o’clock at night, the main couples of the roof of the south-west tower fell down, and bore with it the timber of the loft that lay under it, and shattered and bruised a great deal of the tower wall. The other battlements of the north tower at the east end were blown down by a storm, November 20th, on Sunday, 1720; they fell on the north side, and beat down 20 feet of it in length to the ground.

The storm also threw two pinnacles off the south tower, so that there is but one pinnacle now left. It broke the windows in divers places. On September 3rd, 1723, there fell down 50 feet of the roof at the west end, near the font, whereupon the choir service was removed into the lady chapel and the west door shut up, and the entrance is now by the south door.” (Cole MS.)





1720-1857.

This necessitated the removal of the service to the lady chapel. The western entrance was closed and the western half of the nave became a picturesque ruin entirely open to the sky, roofless, windowless, all overgrown with ivy, which hung over the arches in graceful profusion.

“Kind nature brings her  
vernal dress  
To clothe the walls’ un-  
loveliness.”

To the decorations of art are now super-added the affects produced by time. Some of the windows are wholly obscured by large masses of ivy, others are canopied, or the sides partially

covered, while the tendrils twining in the tracery of some, and creeping along the walls, form natural wreaths round the capitals, or hang down in perpendicular tufts from their summits. Mosses and lichens also lend their assistance from the crevices of the stone to furnish these contrasting tints, which tend to give a powerful effect to the appearance of the ruin. Earth now constitutes the natural pavement, as the sky does its canopy. From being the most splendid seat of episcopal dignity, Llandaff became the most destitute.

“Around the old pile, for holy music now  
The wild birds, nature’s choristers, pour forth  
Their matin hymn of praise.”

From 1120 the office of Dean had not been filled up (the Arch-deacon being called Vice-Dean) until the appointment of Dean Knight, who commenced the restoration in 1842.

Many circumstances contributed to the general indifference with regard to our ecclesiastical structures. The extraordinary revulsion of taste in matters of art greatly diminished the admiration with which the existing buildings were regarded. In the case of Llandaff, poverty, non-resident Bishops, and the cessation of the



1725.

The Cathedral was allowed to fall into decay about the middle of the sixteenth century, and it suffered more from the neglect and spoliation which attended the religious changes of that period than any other Cathedral in the country.

In 1721 a movement was organised for the restoration of the Cathedral, and an appeal was made for aid to the Archbishop of Canterbury (Ware) who greatly interested himself in the matter; writing to Brown Willis, the antiquarian, he stated: "I have presented the Dean and Chapter's petition to His Majesty, from whom they will receive the Royal bounty of

office of Dean, which was merged in that of the Archdeacon, contributed to the neglect into which the sacred edifice was allowed to fall into ruin, piece by piece, without any attempt at restoration.

The absence of a head must ever have been bad, for the Dean of a cathedral has a direct personal stake and responsibility which he cannot so readily divide with others. We may surely venture to infer how much Llandaff lost from the cessation of the decanal office by what it has gained by its restoration, says Freeman.



WEST FRONT OF THE OLD CATHEDRAL.

£1,000. I am now endeavouring to put them in the way of begging £500 from the Prince of Wales, and then I think I have done; the rest must be raised among themselves and their friends." The south western or early English tower had become highly dangerous, and in 1756, the Chapter ordered that a part of it should be taken down, but a small remaining fragment was not cleared away until 1859.

## The Italian Temple Period.

"ALL was ruinous;  
Here stood a shattered archway plumed with fern,  
And here had fallen a great part of a tower,  
Whole, like a crag that tumbles from a cliff,  
And like a crag was gay with wilding flowers."—*Tennyson*.

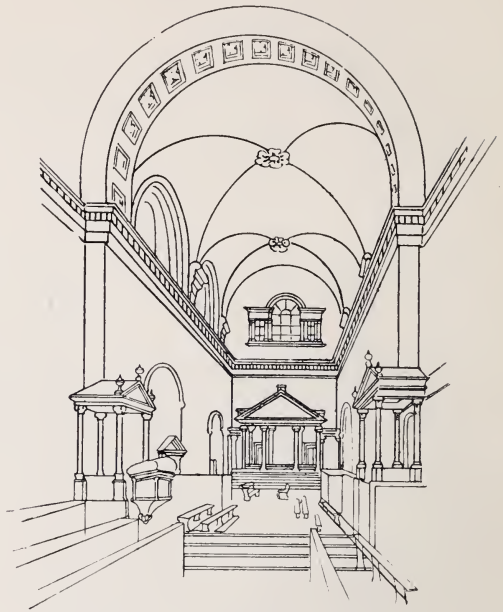


THE ITALIAN TEMPLE WITHIN THE RUINS. ERECTED 1732-52.

**T**HIRTY years after the roof of the Cathedral fell in came the era of plaster, white-wash, urns, and conventical windows. The Chapter consulted Mr. Wood of Bath, who was requested to prepare plans and estimates for the restoration of the Cathedral.

These were the most miserable days of architecture that this country ever witnessed, as may be gathered from the plan of the Bath architect, whose building has been fitly compared to a second-rate town hall. A portion of the Cathedral, consisting of the choir and four eastern bays of the nave (the rest remaining in ruins), was transformed into an Italian Temple at a cost of £7,000. The choir was completely boxed in and plastered, and the arches on each side filled up. The erection of such a structure amid the glorious fabric lying in ruins was hideous in the extreme. It was

the rearing up of ugliness in the midst of beauty. The noble arches and ivy-clad towers of the ancient Cathedral proudly overlooked this petty restoration with silent but forcible air of deserted grandeur. It will be interesting to compare the interior of the present Cathedral with that of the Italian Temple. The Chapter were unable to obtain funds for adding the tower and rustic porch which Bishop Harris looked forward to as the



THE INTERIOR OF THE PRESBYTERY OF THE CATHEDRAL  
IN 1823.

crowning glories of the edifice. We should be devoutly thankful it was so, for if this questionable ornament had been completed, it would have meant the demolition of the West End, the most beautiful portion of the Cathedral. So much for the taste of that

age, which could see nothing beautiful or deserving of preservation in the grand old fabric lying in ruins! The west front of the Italian Temple crossed the ancient nave at the eastern side of the fourth arcade, counting from the west, where the flagging which represents the thickness of the wall interrupts the encaustic tiles. Many a visitor has doubtless wondered, why these rough looking stones should have been allowed to remain where they are. "The columns, pilasters, and cornices, which now adorn the Library at the Bishop's Court, then of a



THE PROPOSED WEST END  
OF ITALIAN TEMPLE.

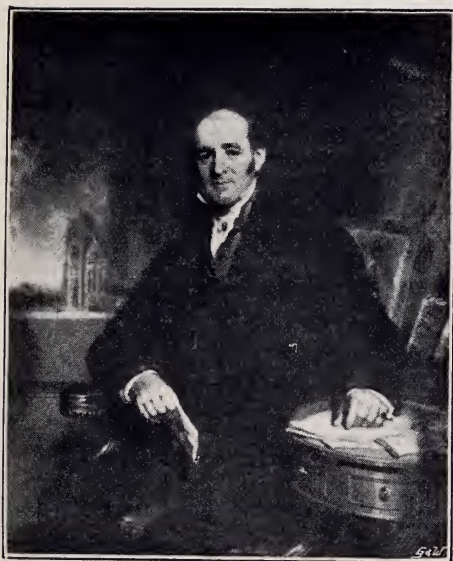
dingy brown colour will shew those who come after me what were the fittings of the ritual choir" (wrote the late Bishop Ollivant), referring to the Italian Temple restoration. The two urns which stood upon the roof at the two sides of the western extremity are now more appropriately placed in the Bishop's garden.



## Short History of the Restoration.

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"But the good deed through the ages,  
Living in historic pages,  
Brighter grows and gleams immortal  
Unconsumed by moth or rust."—*Longfellow*.



DEAN BRUCE KNIGHT, 1834.

THE first movement, which ultimately led to the complete restoration of the Cathedral, was made by Precentor Douglas, who for two years, 1835-36, placed his stipend at the disposal of the Chapter. This was spent on the restoration of the east window of the Lady Chapel. Dean Bruce Knight commenced the larger restoration of the fabric, but only lived to see the completion of the Lady Chapel. Dean Conybeare took up the work with equal earnestness and devotion. His first course was the pulling down of the

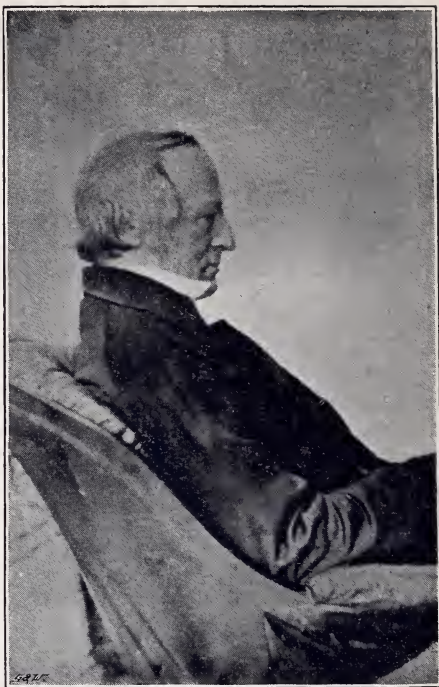
Italian Temple, and the restoration of the Presbytery, Choir, and portion of the Nave, which, with the Lady Chapel, were opened for divine service on April 16th, 1857. On this day, choral music was heard in the Cathedral for the first time since 1691. Soon after-

wards on the decease of Dean Conybeare, the work of restoration was taken up with undiminished ardour by his successor, Dean Williams, who completed it. The repair of the arcade, the reconstruction of the Clerestory, the re-building of the side aisles and the building of the towers and the roof of the nave. In the report of 1861, it was stated that the once ruined section of the nave had been thoroughly restored, and the partition wall, the last relic of the miserable

"restoration" of 1752, had been removed, and the whole design of the original architect will once more appear in all its ancient beauty and perfection.

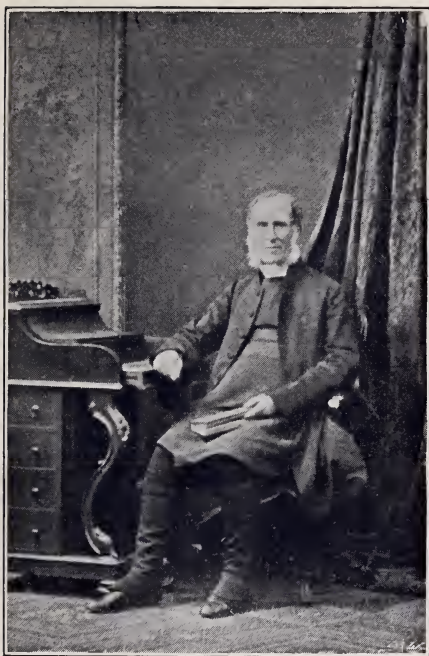
The following is a portion of a very interesting and touching address delivered by the Dean of Llandaff (Williams) at the festival held July 13th, 1869, in commemoration of the completion of the towers:—"Canon Douglas, in 1835, gave the first impulse towards the restoration, and the east window of the lady chapel was the commencement of that work, which has moved steadily on since that time from the eastern to the western end.

Chancellor Bruce Knight gathered subscriptions and completed the restoration of the chapel, and when a meeting was held in 1843 to present him with a testimonial on his appointment to the Deanery—which, after the lapse of centuries he was the first to fill—the Rev. George Thomas, who had subscribed handsomely towards the restoration of the Lady Chapel, suggested the further prosecution of the work of restoration, and promised his own liberal aid. Bishop



DEAN CONYBEARE, 1845.





DEAN WILLIAMS, 1857.

Coplestone gave his hearty assent to the proposal, and contributed—as he always did—largely to the fund. Dean Bruce Knight, though one of his last acts was to make a vigorous effort to raise funds to carry this suggestion out, was not, however, permitted to see the undertaking actually begun. But in 1841 he bequeathed its execution to Dean Conybeare, who possessed a thorough knowledge of architecture, and under his auspices it was carried on until 1857 at a cost from the commencement of £9,000.

On the 16th day of April, 1857, the lady chapel, the presbytery, choir, and portion of the nave of the Cathedral were re-opened for Divine Service, on which occasion the Bishop of Oxford preached, and all were much impressed. At the entertainment which followed the re-opening the subject of further restoring the remainder of the nave and the towers was strongly emphasized. Mr. Bruce Price offered £500. The example was contagious, and in a few minutes nearly £3,000 was promised in the room, and in a very few days the sum was doubled. Soon after Dean Conybeare died, and he (Dean Williams) succeeded, and continued the work of restoration. £10,000 was the sum asked for in 1857 as necessary to restore the ruin, but it soon amounted to £20,000. Among the many restorations of the present day Llandaff stands unexampled and unrivalled, for in no other Cathedral was one half the structure an utter roofless ruin, in no other were the choir and organ gone. The musical portion of the service was long left to the voices of the school children under the leadership of their

schoolmaster. In no other cathedral had the residence of the canons ceased, or the daily service been suppressed; in no other had the library of the chapter been dispersed, and a part of it burnt as this was in the civil wars. The restoration had cost £30,000. The choir and organ are once again within its walls, the daily services are again renewed. The office of Dean has again been revived. The Canons are resident as in any other Cathedral, and a library has again been formed.

The Dean's concluding words are exceedingly touching and pathetic:—"I am old, feeble, and failing. I ought not, perhaps, to have been here to-day. I shall never address, I shall never attempt to address, a gathering such as this again. Let me then leave without offence my last words upon your ears. Our safety is in union, and our certain ruin in division and strife."

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"HALF screened by its trees in the Sabbath's calm smile,  
The Church of our fathers how nobly its stands.  
O citizens, gaze on the old hallowed pile;  
It was dear to their hearts, it was raised by their hands.

Who loves not the ground where they worshipped their God?  
Who loves not the place where their ashes repose?  
Dear even the daisy that blooms on the sod,  
For dear is the dust out of which it arose.

Then, say, shall the temple our forefathers built,  
Which the storms of long ages have battered in vain,  
Be abandon'd by us from supineness or guilt?  
Oh, say, shall it fall by the rash and profane?

No! perish the infamous hand that would take  
One shred from its altar, one stone from its towers:  
The pure blood of martyrs hath flowed for its sake.  
And its fall—if it fall—shall be mingled with ours."



## The Interior.

"We love the call of service bells,  
As on our waking ears it swells;  
We love to see the pious train  
Seeking in groups the sacred fane;  
But most we love to mingle there  
In sympathy of praise and prayer."



THE INTERIOR LOOKING WEST.

ENTERING the Cathedral from the west, the visitor standing in the centre of the main doorway obtains a fine view of the interior of the building. The massiveness of everything above, around, beneath, subdues the feelings of the heart. A dim religious light struggles through the windows, and helps to solemnize the mind, and attune it to devotional thoughts. Only those who can remember the Cathedral in ruins can fully appreciate the beauty of the present interior or estimate the zeal and labour which have produced so excellent a restoration. Both the Nave and Choir are of purely Early English character, and belong to the

first half of the thirteenth century. The main arcade of both Nave and Choir is surmounted by a clerestory. There is no triforium, the wall passage being carried along the clerestory, which is simple and beautiful, consisting of a decade of five arches, two of them being pierced by windows. The vaulting shafts, which are clustered,

distinguished the bays. In the pillars the capitals are foliated, and the shafts clustered. The aisles of both Nave and Choir were rebuilt, at least from the level of the windows, in the latest decorated period. In the choir aisles some portions of the Early English masonry remain. The west windows (triplet) with their arch mouldings and jamb shafts, which are brought down to the ground on each side of the central door with excellent effect, fill the whole width of the west end.

The mere detail of the lancet style possesses (says Freeman) the most exquisite loveliness of any style of architecture whatsoever. We might ransack all the edifices of the world from the Treasury of Athens to the Chapel of Henry VII. and find nothing which can for a moment be compared to the perfect beauty of its detached marble shafts, with their deep cut bases, their bands, their capitals of the richest and most graceful foliage.

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## The Font.

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**T**HE Font stands upon a pedestal with several steps, on the south side of the nave. The sculptures in the arcade round the bowl represent subjects from the history of the patriarch Noah. The base moulding is carved with a net enclosing fishes. The Font was presented to the Cathedral by the late Dean Williams.

A brass tablet at the base bears the following inscription:—

“Deo et Ecclesiæ  
Landavensi,

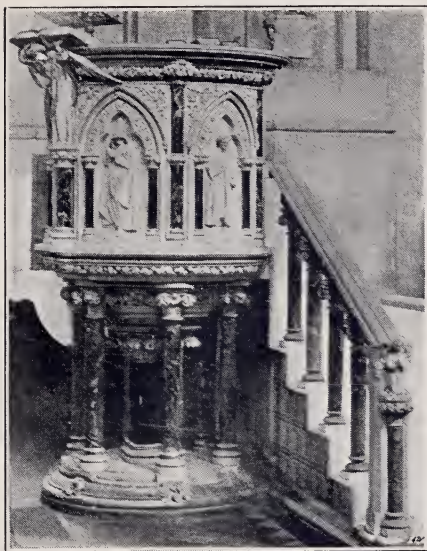
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Thomas Williams:  
Decanis,  
A.D. 1863.  
D.D.D.”



## The Pulpit.

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**T**HE Pulpit, which is in the style of the thirteenth century, stands on a central pillar of green serpentine, surrounded by six smaller shafts of red marble. The upper part and the staircase handrail are composed of marble shafts alternately red and green. The bookstand, made of stone, is supported by the carved figure of an angel. The panels contain statuettes representing Moses, David, St. John and St. Paul. The pulpit, which stood against the fourth pillar from the west end, was destroyed in the great rebellion.

It is interesting to note that in our early styles of architecture, Norman and Early English, we have a large number of fonts and altars, but no pulpits. The latter became prominent in the fourteenth century, and in the seventeenth, when the foremost place was given to preaching, they became general.

## Choir and Presbytery.

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THE present arrangements of the Presbytery are modern. The first bay rises in two paces from the Choir. Five paces ascend from this to the ground of the Altar in the eastern bay. There is a decorated three-light window above the Altar, and a circle filled with stained glass, the gift of Mr. Markland. The Altar space is laid with Marble Mosaics.

The Stalls, which occupy two bays, are like the Bishop's throne, and the base of the low wood screen which separates the choir from

the nave, is inlaid with coloured woods. Small figures of the Apostles are introduced between the sub-stalls. Similar figures of Old Testament characters are also introduced very effectively in front of the canopy of the dignitaries' stalls.

The Brass Lectern was presented by Sir Edward and Mr. Charles Hill, of Llandaff and Bristol.

The Bishop's Throne has a lofty and enriched canopy, beautifully embellished with various coloured woods and carved figures. The canopy terminates by a finial in the form of the head of a pastoral staff. Figures of the four doctors of the Latin Church and those of some Anglican Reformers are introduced into some portions of the canopy. St. Paul is represented in a panel preach-



ing to the "Men of Athens," and another represents Our Lord's command to Peter—"Feed my Sheep." A sculptured panel representing the dispersion of the Apostles, according to the Divine command, "Go ye and teach all nations," is represented on the front of the desk.

**The Organ**, which cost £1,000, was opened on September 17th, 1861. All traces of former organs had long disappeared. An organ had been given to the Cathedral after the restoration by the Lady Kemeys, of Cefn Mably, but when Browne Willis described Llandaff in 1717 only some broken pipes remained of the instrument. Browne Willis wrote in 1718; "The organ and organist had breathed their last about thirty years before."

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## The Stalls.

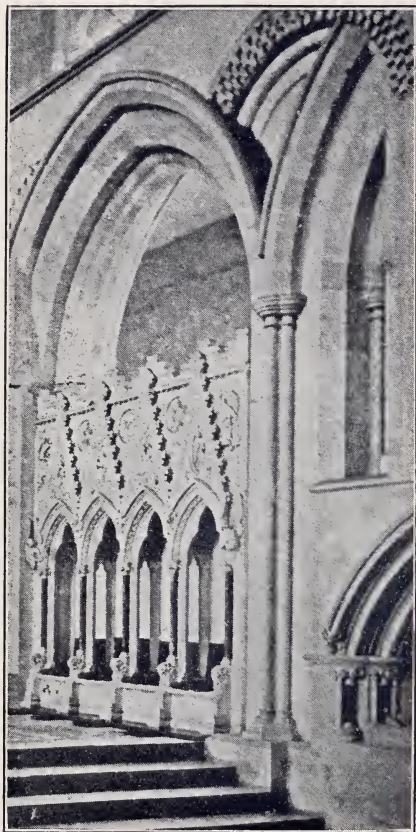
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The following is the order of the stalls:—

NORTH SIDE.	SOUTH SIDE.
Archdeacon.	The Dean.
Chancellor.	Treasurer.
Prebendary of Llangwm.	Precentor.
„ Warthacwm.	Prebendary of Fairwell.
„ St. Nicholas.	„ Fairwater.
„ St. Dubritius.	„ Caerau.
	„ St. Cross.
	„ St. Andrew.
	The Bishop's Throne.



## The Sedilia.

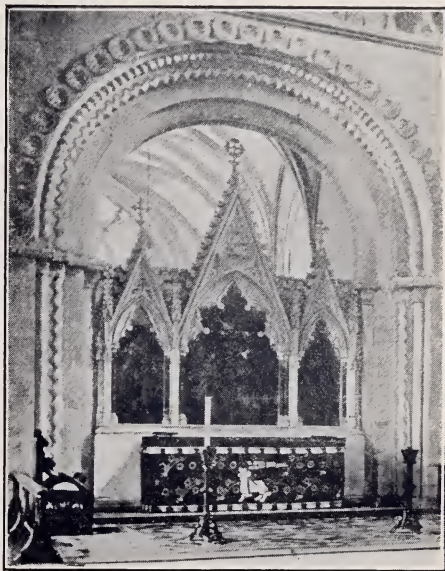


THE Sedilia occupy the eastern - most bay of the south side. There are four arches of equal height, with highly enriched canopies above them. Small detached shafts of marble carry the arcade of the Sedilia. At the extremities of the arcades are angels with upthrown wings. In the gabled canopies are figures of the four Evangelists. The head of a Norman window is seen east of the only completed arch of the Decorated Period, whilst west of it the head and jamb of another Norman window remain, and part of an uncompleted decorated arch is allowed to join the head of the window in a remarkable manner. It is difficult to account for it. It may have been that the later builders were unwilling to disturb the remains of

St. Teilo, whose tomb is nearly under this second Norman window. A portion of the arch, window and tomb may be observed in the accompanying illustration.

## New Reredos.

**T**HE new Reredos, of Caen stone is triple-gabled, with richly carved mouldings, crochets and finial crosses. In the centre is a carved representation of the Lamb and Flag. It has three panels, which are filled with paintings by Rossetti, representing the Adoration of the Saviour at the Nativity, and of David as a Shepherd and Royal Psalmist. There was formerly, as at York, a vestry behind the old Reredos, which at the last restoration was removed to the north aisle. The side door entrances may still be seen at each end of the old Reredos.



**The Altar** is vested in frontal and super-frontal. The frontal bears the design of the Holy Lamb, with banner, and the deep crimson velvet is powdered with flowers, and bears the inscription: "Ecce Agnus Dei, qui tollit peccata Mundi."

On the highest pace in front of the altar are two massive brass candlesticks, having bosses and bases set with agates and crystals. They were presented by the Rev. Turberville Williams, Vicar of Caldicot.

**The Norman Arch** over the altar, which separates the

presbytery from the lady chapel, is such a marked feature of the Cathedral that it cannot be regarded but with great interest. It forms a portion of the present structure, and is at the same time an imperishable record of a Norman edifice that went before it.

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## Altar Tomb

OF BISHOP OLLIVANT.

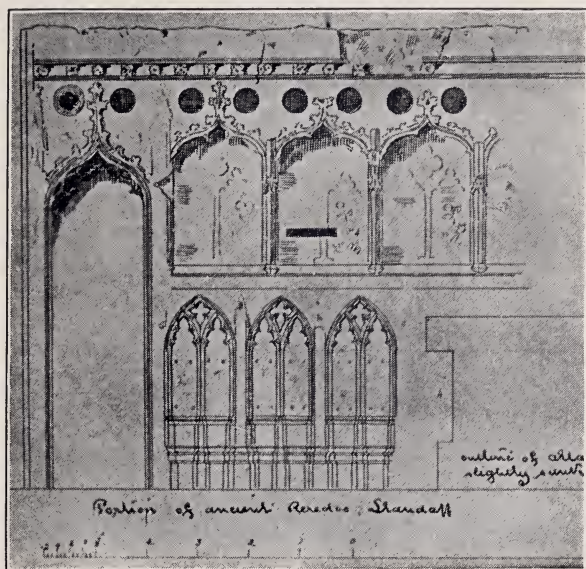
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THE effigy is full-sized, and shows the late Bishop in full canonicals, lying in a recumbent position. The hands are reverently clasped in prayer, and the face wears a sweetly serene expression. The treatment of the stone has been very artistic, every lineament in the face, every fold in the flowing robes and fluffy ruffles and sleeves have been most cunningly given. The tomb, designed by the late Mr. Prichard, was executed by Mr. Clarke, Llandaff. Twelve panels run along the sides, bearing the Arms of the See and of the Bishop, which are divided by dainty little serpentine marble pillars. The effigy is the work of H. H. Armstead, R.A.



## Ancient Reredos.



(From a drawing by Mr. C. B. Fowler, F.R.I.B.A., Cardiff.)

**T**HE ancient Reredos, which is of the late Decorated Period, with additions by Bishop Marshall, 1478-96, was discovered during the work of restoration in removing the Stucco of the Italian Temple, which covered the whole of the eastern end. It was hidden from view for over a hundred years. It is now in the North Aisle, at the east end of which was formerly the Matthew's Chantry (11 by 15 feet), which had a parclose of oak. The Reredos was considered too shattered and mutilated to render restoration possible.

The Reredos behind the high Altar, consisting of a double row of arched panels, flanked by two elegant side arches of entrance to the space behind, of which the cusped moulding is singularly light, being so much under-cut as slightly to detach it from the

upper mouldings with which it is connected, appear from the general character of their execution, to belong rather to the later decorated than the perpendicular style, though by Browne Willis (in whose time it was surmounted by a third tier of arches) referred to Bishop Marshall, in the reign of Henry VII. His grounds for this opinion were the occurrence of roses, the devices of the Tudor family, emblazoned on the panels; but it is easy to suppose that these, and other decorations, may have been added by that prelate to an earlier structure, as we have it on record that he had been engaged in the general embellishment of the Choir. (Dean Conybeare in *Archæologia Cambrensis*.)

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## Lady Chapel.

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**T**HE Lady Chapel, Early Geometrical Decorated, has a beautiful stone vault rising from Purbeck shafts carried to the ground, and has carved bosses at the intersections. The side windows are of two trefoil lights, with a plain circlet in the head. The five light east window above the panelled reredos was rebuilt in 1839, and was the first portion of the sacred edifice which underwent restoration. The gable light is triangular, with tracery. The Chapel is supposed to have been built by Bishop William de Breuse, 1265-1287, who is buried in it according to a general custom, by which the founder was laid in that part of the church which he had rebuilt or restored. The Chapel occupies the ground upon which a portion of Urban's Church was built, probably the choir. The monument of Bishop Breuse still remains in the Chapel. It was ordered in 1740 "that the windows of the Ladye Chapel, now in a tottering and ruinous condition, be with all convenient speed repaired; the great window frame of well-seasoned oak timber put up in the room thereof, a good stone arch made above such window, and the vacant spaces both above and on the side thereof well walled up."





## Monuments.

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“LIVES of great men all remind us,  
We can make our lives sublime,  
And departing, leave behind us  
Footprints on the sands of time.”—*Longfellow.*

**T**HE principal monuments are the following:—

**Lady Chapel.**—Bishop Wm. de Breuse, 1265-1287 is buried at the north end of the altar. His effigy of blue lias still remains there. He built the lady chapel.

**A Brass tablet** marks the resting-place within the altar rails of Bishop Edward Coplestone, 1827-1849. In a niched recess on the south wall of the chapel is another tablet to his memory.

**Dean Bruce Knight** is buried side by side with Bishop Coplestone. A memorial tablet has been erected on the north wall of the chapel, bearing the following inscription which we learn was written by the late Bishop Coplestone, between whom and the Dean there existed the closest bonds of friendship.

“Sacred to the memory of William Bruce Knight, M.A., Dean of Llandaff, and for more than 20 years Chancellor of the Diocese. In the performance of this office,—then the only official authority under the Bishop—his services were of incalculable value. Felt and acknowledged in every Parish, and by no one more than by him who presided over the Diocese, and who next to the members of his own family, most deeply lamented his loss, and desires with them to honour his memory.”

**High Tomb with Effigies** and figures in niches. Sir Christopher Matthew died 1500, and Lady Matthew died 1526.

**At the East End of the Aisle**, is the Altar tomb with effigy of Sir David Matthew, standard bearer to Edward IV. at the battle of Towton, March 29th, 1461. He was murdered at Neath.

An emaciated female figure in a winding sheet.

**Bishop John Marshall**, 1478-1496, effigy, under the second arch from the east, on the north side of the Presbytery.

**North Aisle of Presbytery and Choir.**—St. Dubritius, the first recorded Bishop of Llandaff. The effigy was removed to its present position in 1857. There is a carving of the resurrection on the vault of the canopied recess.

**In the North Aisle of the Nave**, in the fifth bay from the west, is the Altar Tomb, with effigies of Sir William and Lady Matthew. The inscription records the death of Sir William in 1528,

and his wife two years later. The sides of the tomb have richly decorated niches.

**In the Presbytery.—St. Teilo**, south-east side, St. Teleiau sepulchural recess by the Sedilia of the date 1200, with an effigy. At the tomb persons buying land swore to fulfil their contracts in the presence of the Bishop and Chapter in the thirteenth century.

**In the South Aisle of the Presbytery**, at the east end (once a Chantry), is an effigy, said to be that of Lady Audley, wife of John, Lord Audley, who took an active part in suppressing the insurrection of Owen Glyndwr in the reign of Henry IV.

**The Peal of Bells** in the north-west tower, with the exception of the tenor bell, was the gift of a numerous body of subscribers, in grateful and affectionate remembrance of the Very Reverend Dean Thomas Williams, M.A., for nearly 20 years Dean and for 14 previous years Archdeacon of Llandaff. Dedicated to the glory of God April 15th, 1879.

“Ye gentle winds—O! waft again that swell,  
So soft and sweet across the deepened dell;  
Speak to my heart and not my ear alone,  
The hallowed music of your chastened tone;  
Chime not in vain, sweet bells, but faithful say,  
To rich and poor, “Neglect me not to-day.”

**The Cathedral Clock, with Chimes**, was dedicated to the glory of God, and in loving memory of the Very Reverend Henry Lynch Blossie, M.A., for 18 years Archdeacon and afterwards Dean of Llandaff, on Christmas Day, 1879.

**The Working Architect** throughout the restoration was Mr. John Prichard, son of a former Vicar of Llandaff, who began by restoring the east window of the Lady Chapel, and who in restoring the Cathedral made it something beyond a dry reproduction of ancient details. A Brass Plate, bearing the following inscription has been erected to his memory:—

IN MEMORY OF A GREAT ARCHITECT.

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JOHN PRICHARD,

RESTORER OF THIS CATHEDRAL.

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BORN MAY 6TH, 1817.

DIED, OCTOBER, 13TH, 1886.

## The Old Colours of the Forty-First Welsh Regiment



**T**HE Old Colours of the Welsh Regiment, which are objects of much curiosity and admiration, are suspended on each side of the Western Doorway. The American Colours on the South Side, and the Crimean on the North. The depositing of the latter in the Cathedral, and the unveiling of a Memorial Tablet to the memory of the Officers, non-commissioned Officers, and men who fell in the Crimean War, was the occasion of a grand and impressive military spectacle, on Friday, August 16th, 1895. The colours were carried on the occasion by General Rowlands and Major-General Allan up to the Altar, where they were received by Archdeacon Griffiths and Archdeacon Bruce, after which a brief service was held. An appropriate address was delivered by Canon Roberts, in the course of which he said, "Believing the distinguished 41st Welsh Regiment to be inspired by true love of country, we bid it hearty welcome to-day to this house of God. Bearing the name

of our ancient Principality, expressing your inspiriting motto in our venerable language, and supporting on your Colours and appointments the plumes of our own Royal Prince, you come amongst us as our very own. Speaking here to-day as a Welshman and a Churchman, I venture to assure you that you have the goodwill of the people of Wales, and the prayers of the Church of Wales for God's blessing upon you. It is with pleasure that we open the doors of the Mother Church of this Diocese to receive your Old Crimean Colours. We know that these colours have been carried by brave and patriotic men, in peace and in war, who responded to the battle cry, and have formed the rallying point of officers and men at critical moments in the history of our country. Deeds of valour worthy of medals and even of Victoria Crosses were achieved under them. Torn, shattered, yet unstained, they are now to be laid up here, where the bones of our first Bishop, St. Durbritius, who 13 centuries ago fought the good fight, the spiritual battle of God against the world, the flesh, and the devil, have long rested in peace. The sword with which David wrought deliverance from the Philistines was preserved in the Sanctuary of God in Israel, and it is fitting that these banners here should be treated with similar honour. Henceforth their silent presence here will speak of true love of Queen and Country, of noble patriotism, of heroic self-sacrifice, that will tell of the courage shown at Alma, at Inkerman, and at Sebastopol, and, above all, will bear witness to the good hand of our God upon our arms which secured for England 40 years of blessed peace."

### The History of the Colours.

The Crimean Colours, which were borne through the Crimean War, and which were finally deposited in Llandaff Cathedral on Friday, August 16th, 1895, were presented in the year 1845, on the return of the Forty-first from Afghanistan, where it had taken part in the memorable campaign of 1842, and had been present at all the engagements that occurred during the war, it forming part of the brigade commanded by General Nott. It is doubtful where the colours were presented, but the weight of evidence points to their having been received at Brecon. During the Crimean War the Colours were carried at every engagement in which the regiment took part. At the battle of the Alma every non-commissioned officer forming part of the colour escort was either killed or wounded. The colours figured conspicuously at the sortie on the 26th September, 1855, and throughout the first two stages of the battle of Inkerman, fought on November 5th of the same year. They were one of the few sets of colours which were carried by any regiment at this engagement, only the brigade of



Guards and one or two other battalions taking their trophies into action. They very narrowly escaped capture on this occasion owing to the Forty-first having been engaged at a very early stage of the fight, and thus being called upon to bear the brunt of the attack. The colours in consequence formed a rallying point for nearly all the troops constituting the second division, which was commanded by General Sir De Lacy Evans, until their position became so dangerous that they were ordered to the rear, where they remained during the latter part of the action. It was during this fierce contest that the colours were almost shot to pieces. Ensign Sterling—whose belt, by the way, is still in use in the regiment, and is worn by Lieut. Hoggan—when carrying the regimental colours, was killed; and the trophy was taken from his lifeless grasp by Colonel Armar Lowry, who on the above date placed the remnant of that glorious day in the far-off fifties above the memorial to the gallant dead in Llandaff Cathedral. At Inkerman the regiment lost in killed and wounded no fewer than 176 officers, non-commissioned officers, and men out of a total 550 who went into action. At the Redan the colours were not present, no trophies of the kind being borne by any of the British forces on that occasion. The fall of Sebastopol witnessed the last event in actual war whereat the colours figured. In 1865, while the regiment was stationed at Sheffield, the ragged and riddled remnants left after so much glorious fighting were kept there for a time, afterwards being removed to Wrexham Parish Church, as the 41st at that time had no definite recruiting area, the territorial system having not yet come into being. They remained at Wrexham Church until the present year, when a widespread wish to have all the colours of the regiment in one place was expressed, and a movement towards the accomplishment of this object was promoted. There was a unanimous agreement that the final resting-place of the colours should be the noble old Cathedral Church of the Diocese of Llandaff, in which the regiment has its head quarters.

**The American Colours.**—The Colours which have graced the wall at the south side of the venerable pile some eleven years, were presented to the Forty-first, as far as can be gathered at this distance of time, in 1807. In 1812 war was declared between the United States of America and Great Britain, and at that time the garrison of Canada, which became the seat of the war, consisted of only four regiments of regular infantry of the line. One of these was the Forty-first, which, during the subsequent hostilities, acquired great distinction on account of its cool heroism and never-failing gallantry. It was commanded at that period by Colonel Proctor. The colours were carried at the capture of Detroit and at the action of Miami, as also at the storming of Fort Niagara,

and at the taking of Queenstown. "Niagara," which is one of the honours on the colours at the present time, was at first granted only to the flank companies for the prominent part they played in the fighting around Lake Erie. But at a later period the name was converted into a regimental honour, and no longer confined to the flank companies, which, it may be mentioned in passing, lost at that sanguinary encounter, in killed and wounded, 70 men out of a total of 150. In May, 1884, this set of Colours was placed in Llandaff Cathedral by Captain Wade Dalton, they having been returned to the Regiment by Lord Courtown, in whose possession they had previously been.

## Chapter House and Library.



THE CHAPTER HOUSE BEFORE THE RESTORATION.

**T**HE Chapter House, Early English, occupies the western bay of the south aisle of the Presbytery, and projects like a transept, and is unique in form. It is oblong with a quadripartite Early English stone vault rising from a round central pillar. It has an octangular conical roof, surmounted

by a figure of the Archangel Gabriel. It is now utilised for the Cathedral Library and also for vestry purposes as well as for the periodical holding of the meetings of the Chapter. A spiral stone staircase leads to the upper room, which was formerly used as a parish schoolroom, but now forms part of the library. At one time it contained a painting of the Assumption of the Virgin on panel,



which once had formed a part of Bishop Marshall's throne 1478-1496, It is now hung in the inner hall of the Bishop's Palace over the main staircase.

In the Act book of the Cathedral, A.D. 1681, is the following order concerning the Chapter Library which existed at that time : " That Mr. T. Davies, Junior V.C. of this Cathedral, have a key at his own proper cost and charges to enter into the library, and another key to go into the new house belonging to this Chapter, he first having taken his oath not to embezzle any of the books belonging to the said Chapter." The Library was dispersed and some of it burnt in the Civil Wars, when, as Browne Willis says, the Cavaliers of the country and the wives of several sequestered clergymen were invited in bitter mockery to the Castle at Cardiff by the rebels, on a cold winter's day, to warm themselves by the fire which was then made with a great heap of Common Prayer Books, as well as a portion of the Chapter's collection of books.

**Book of St. Chad.**—A remarkable relic of the early Church of Llandaff is the Manuscript Book of the Gospels, now preserved at Lichfield, and called the " Book of St. Chad." This book was given to Llandaff early in the ninth century, and before the compilation of the " Book of Llandaff " in 1132 had found its way—in what manner, or by what kind of transaction is not known—to the Cathedral Church of Mercia. The Manuscript itself, dating from the latter part of the eighth century, is of the Hiberno-Saxon School, though it would not be easy to determine whether it was written in Ireland, Wales, or Northumbria. There is a tradition that it was written by St. Gildas. On the margin of many of its pages are entries in Welsh, most of which relate to gifts of land to Llandaff. One records that Gelhi, son of Arihtiud, bought this Evangelium from Cingal, and gave him a very good horse for it. Gelhi offered it on the altar to God and to Sant Teilo for the good of his soul. There is also recorded the grant of freedom to a serf made in the presence of the clergy and laymen of Llandaff.

**The Book of Llandaff.**--" The Liber Landavensis " was written by Geoffrey, brother of Urban, Bishop of Llandaff from 1107 to 1133. Besides lives of Saints connected with the See, it contains numerous grants, charters, and records, illustrating the history of Llandaff from the foundation of the See to the year 1131. The original MS. of the " Liber Landavensis " was in the keeping of the Church of Llandaff until shortly before the year 1655, at which time, Dugdale, in the first volume of the *Monasticon* refers to it as being in the possession of John Selden. The later history of the book is very uncertain. The late Bishop Ollivant shewed (*Archæologia Cambrensis* 1868) that it was again in the possession of Llandaff 1693. But in 1696, it seems to have become the property of Mr. Davies, of Llanerch, who supplied one leaf of the present bind-

ing. Since that time it had been completely lost sight of, until within about twenty-five or thirty years ago. Its existence was unknown when in 1840 the "Liber" was edited (from MS. copies in the libraries of Hengwrt and of Jesus College, Oxford) for the Welsh M.S.S. Society, by the Rev. W. J. Rees. It is now the property of Phillip B. Davies-Cooke, Esq., of Owston Park, Doncaster.

## Pastoral Staff.



THE HEAD OF PASTORAL STAFF.

A DESCRIPTION of the Pastoral Staff, which was presented to the Lord Bishop of the Diocese on September 24th, 1889, will be interesting:—The staff measures six feet two-and-a-half inches in height. In the crook is a representation of our Saviour's charge to St. Peter. Under the crook is placed St. Teilo. Flanking the figure of St. Teilo are two angels praising God on the harp, the national instrument of Wales, with a cross of Celtic character above each. The angels are worked in repousse. On the boss are symbols of the four Evangelists also in repousse. All the metal-work is of hammered silver, enriched by flat chasings. The composition of the representation of Christ's charge to St. Peter and the figure of St. Teilo, being the only portions cast and chased. The casing is Celtic

in character, to mark the very early origin of the See. The staff was designed by Messrs. Kempson & Fowler, and the sculpture and modelling, by H. H. Armstead, R.A.

## West Front.

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“ WHAT varying sounds from yon grey pinnacles  
Sweep o’er the ear, and claim the heart’s reply?  
Now the blithe peal of home festivity,  
Natal or Nuptial in full concert swells;  
Now the brisk chime, or voice of altered bells,  
Speaks the due hour of social worship nigh:  
And now the last stage of mortality,  
The deep, dull tone sounds the lingering parting knell.  
Birth, wedded love, God’s service and the tomb.  
How much of human life are in these sounds comprised ? ”



VIEW OF THE WEST FRONT.

**T**HE West Front is by far the most beautiful feature of the Cathedral. The end of the nave is purely Early English, and is one of the best examples we have of an arrangement of lancet windows. In fact, this facade stands almost by itself amongst English Cathedrals. The approach to the West Front by a deep descent is singularly striking. Over the entrance doorway is the figure in relief of a Bishop holding up one hand in the act of benediction, and in the other his pastoral staff, intended probably to represent St. Dubrius or St. Teilo. The outer arch is round, and its shafts are detached, clustered and banded with richly ornamented capitals.

In the next stage is a triplet, the central window being separated by a narrow blank arch from the side lights; the arches spring from

shafts double-banded ; above the spandrils is a range of six roses. The gable contains a large window to air the roof, set in an arcade of six round-headed trefoil arches, pyramided to the slope ; above is a trefoiled arch containing a majesty. The apex is crowned with a cross, which was restored in 1859, when the mutilated cross was taken down, which probably for six hundred years had crowned the beautiful gable of the west front. The architects were able to detect the foliage with which it had been adorned, and it is believed that the cross by which it was replaced is a perfect *fac simile* of the original.

Immediately above the south aisle roof, against which the tower abuts, is a range of arches in which are placed seated figures of the old Evangelists with their symbols at their feet. The two light windows of the belfry stage are flanked by niches under pointed arches, and contain sculptured figures representing various nations. Out of the spandrils of the arches of the windows project the heads of great converters of the nations over the types of which they are placed. A cornice and an open parapet crown this stage. From it the spire rises, and admirably connects it with the lower work, and which in itself is full of beautiful effect and variety of outline.

**The Western Portal**, although round-headed, has no Norman detail or ornament, and belongs unquestionably to the same period as the rest of the west front.



THE WEST FRONT IN RUINS, 1720-1857.

*A glimpse of the West End of the Italian Temple may be seen through the windows.*

**The North-Western or Perpendicular Tower** takes the place of an Early English tower, and the arches upon which it rests, east and south, are those of its predecessor, and part of the Early English west wall, with a portion of the internal jamb of the west window, has been united to the perpendicular work in a very skilful manner. The tower itself, massive and simple, rises in three stages, and is crowned by a most elaborate parapet with rich pinnacles of open work.

**The South-Western Tower and**



**Spire** are entirely new, and the work of Mr. Prichard. They rise to a height of 195 feet seven inches. The lofty spire gives a variety of outline to the Church of which it is the chief feature. The lower story is groined, and massive buttresses, to resist the thrust, project at the west and south-east angles. These terminate in open canopies with pyramidal roofs. Under these canopies are figures of St. Peter and St. Paul, to both of whom the Cathedral was dedicated by Bishop Urban; and also a figure of Bishop Ollivant, during whose episcopate the new tower was built, and the restoration of the Cathedral completed. The western side of the buttress beneath has a sculptural bas-relief of the building, with the Tower and Spire, to commemorate the date. Portions of the earlier work remain in the lower parts of both towers.

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**W**E love our old Cathedral,  
 When the morning sunbeams shine  
 Through the richly painted windows,  
 Above the altar-shrine;  
 We love our old Cathedral,  
 When the evening lights burn bright,  
 And through the lofty arches stream  
 Their rays of softest light.

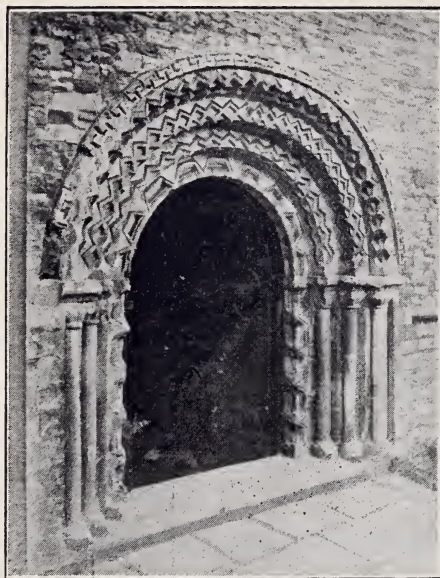
We love our old Cathedral,  
 With its organ pealing high,  
 While the choristers are singing,  
 And the vaulted roofs reply;  
 We love our old Cathedral,  
 With the anthem pealing loud,  
 When praises are ascending  
 From the densely mingled crowd

We love our old Cathedral,  
 When heaven-devoted zeal  
 Unites the heart and voice in prayer  
 For man's eternal weal;  
 We love our old Cathedral,  
 Where truths divine are taught,  
 The myst'ries of that holy faith  
 For which our fathers fought.

We love our old Cathedral,  
 Whether amid the choir  
 My every word and every thought  
 To the heavenly realms aspire;  
 Or whether slow we pace the aisles,  
 In melancholy mood,—  
 We love our old Cathedral  
 That has for ages stood.



## Norman Doorways.



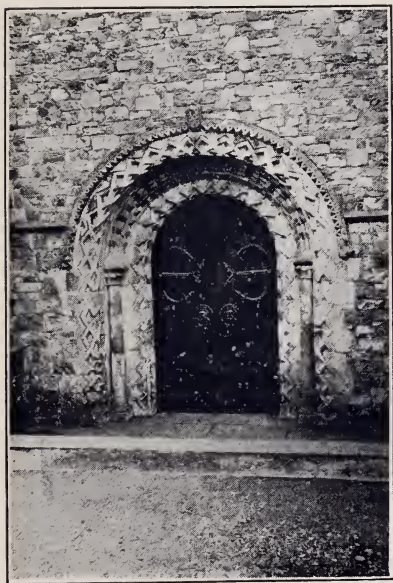
SOUTHERN PORTAL.

THE Norman doorways are interesting features of the Cathedral. They are much enriched and are of a very late character. The western doorway is perfectly plain, containing nothing on each side of the doorway, which is one of the most remarkable, though hardly one of the most beautiful features of the Church, says Freeman. It is

in reality purely Early English, but while its round arch gives it the general effect of an earlier style, some of its details suggest a later, so that it has the air of an inconsistent compound. The round arch, it is needless at this time of the day to observe, throws no doubt upon the date of this front as a matter of history, though it detracts from the ideal purity of the style. Yet for the position in which it is actually placed, the

SOUTHERN PORTAL BEFORE THE RESTORATION.  
SHOWING INTERIOR IN RUINS.

round head gives a more suitable proportion than a pointed one. The shafts on which it rests are detached, clustered, and banded. The capitals are remarkable for their extraordinary height. The mouldings are singularly arranged, consisting chiefly of two large filleted rolls placed near together, without a hollow between. The doorway has a tympanum, whose lower portion forms two round



NORTH WESTERN PORTAL.

arches, looking like a mutilated double doorway; but there is no reason to suppose that there ever was a central shaft, and indeed the construction of the masonry forbids the idea; but there may probably have been some kind of a boss, as it is now cut off in a very abrupt manner. The Southern Portal has its orders enriched with double zigzag and double lozenge mouldings. The shafts on which they rest have scalloped capitals with square abaci. The side jambs of the doorway have a moulding of angles united by straight lines. The outer moulding of the portal has the ordinary Etruscan Scroll. The North Western Portal has fewer orders and but

one shaft, the ornaments are double lozenge and zigzags, the outer moulding is the dog tooth or reversed lily flower. They are considered to be at least half a century later than the great eastern arch over the altar, and earlier than the arcade of the nave. The north-eastern door was called the Prebendary's; the north-western, that of St. Teilo; through which the bodies of the dead were brought in. The door opened into the Consistory Court, a two-storeyed Early English building.



THE GRAVE OF BISHOP OLLIVANT.

A.D. 1882.

This cross commemorates the residence in the Cathedral city for 33 years of Alfred Ollivant, Bishop of Llandaff, and of his family.

IN MEMORY OF  
ALFRED OLLIVANT, D.D.

BORN AUGUST 16TH, 1798.

DIED DECEMBER 16TH, 1882.

The base also bears an inscription to the memory of Mrs. Ollivant and several of their children.

" Rest, faithful Shepherd, rest ! thy toils are o'er—  
Rest, for the great High Priest,

The Bishop of thy soul,  
Hath stay'd thy pilgrimage for evermore :  
Run is thy rugged race,

And gain'd is glory's goal.  
Thou guileless man of God,  
Thou venerable priest,  
Unnumbered works of love

Thy righteousness attest.  
Apostle of the Cymric Church,

Thy ministry was blest !  
Rest, faithful Shepherd, rest ! "

**A Cross** of Dundry and St. Donat's stone is a striking object in the churchyard, in close proximity to the Chapter House, with the inscription:—"This cross marks the grave of William Daniel Conybeare, for some time Rector of Sully, and Dean of this Cathedral for eleven years, during which he carried on with fond and constant care the restoration commenced by his predecessor. He was called to his rest on the 12th day of August, 1857, aged 70 years. Laid by his own request at the foot of the Cross. He sleeps in sure hope of waking through Jesus Christ in Life Everlasting."

**Churchyard Cross.**—It seems to have been the custom to erect a cross in every churchyard. The Emperor Justinian made a law—probably legalising an existing custom—"that none shall presume to erect a Church until the Bishop of the Diocese hath first been acquainted therewith, and shall come and lift up his hands to heaven, and consecrate the place to God by prayer, and erect the symbol of Salvation, the venerable and truly precious rood (Sir R. Philimore, 'Eccl. Law, p. 1761.) Examples of crosses exist of all dates from Saxon downwards. It would seem that every churchyard had its churchyard cross down to the time of the Reformation. One of the old canons directs that a cross shall be set up wherever there is a consecrated ground to mark its sanctity. Many of these beautiful and interesting monuments were destroyed by the Puritans. Crosses are stated to be rare in Wales, except in Glamorganshire. The mutilated base of the Llandaff Churchyard Cross now lies within a few feet of Dean Conybeare's Monument.

**Gargoyles.**—When visiting some of our old churches, the question has doubtless been often asked why so many curious and grotesque figures of hideous monsters, with grinning countenances dragons, demons, fabulous animals, and extraordinary human beings should be carved in stone, jutting out from the outside walls of the tower or nave? There were some good reasons why these curious forms and spouts were placed there. The old churches built by the Normans have none of these fantastic figures. It was not until the thirteenth century dawned that these strange images were first introduced in this country. There are several meanings attached to them, but the most reasonable seems to be, that they are emblems of human vices, and are placed there to warn those who enter God's house, that they must leave outside all the evil passions which soil the soul and make them unfit to worship the Almighty.

The Gargoyles preach to us a sermon in stone! Many of them are most hideous, but they always contribute to the architecture, and are not without picturesque effect.



## Old Llandaff.



**T**HE old plan of Llandaff is taken from a Map of Cardiff by William Spede, in the year 1610. The May Pole, the Stocks, and the Market Cross are all clearly marked. What changes the Cathedral, the Old Palace and Gateway have undergone during the succeeding 285 years !

**The City Stocks.**--A favourite mode of punishment practised by our forefathers was the holding up of the delinquents to ridicule. In the ground plan of Llandaff (1610) will be observed the City Stocks, which were used at an early period for punishing breakers of the law. Stocks were in general use among the Anglo-Saxons, for they often figure in the drawings of their public places, and were not only used as a mode of punishment, but as a means of securing offenders. They are referred to in an Act passed in the reign of Edward III. Some years later, namely, in 1376, the Commons prayed that Stocks might be established in every village. "A favourite punishment (says Hamilton) for small offences, such as resisting a constable, was the Stocks. The offender had to come into the Church at morning prayer, and say publicly that he was sorry, and was then set in the Stocks till the end of the evening prayer.

**The Old Cathedral Close.**--We find recorded in the Cole MS. particulars with regard to the residential houses which have disappeared. The Archdeacon's house in which Henry II. was



entertained measured 144 by 60 feet, and stood on the north-west under the brow of the hill, in a field called Llan-yr-Aràch.

In 1575 the Vicars and Annuellars resided in a house within a close given them by Vaughan of Llanover. On the north-east of the Bishop's Castle were the Prebendaries of Warthacwm and the Treasurer's houses, on the east of the Lady Chapel was the College of Vicar's Choral, on the north-east of the cemetery were three prebendal houses, and on the north-west the Audit-room and Library.

The Precentor's house was in the College, the Chancellor's house adjoined the College at the east end of the Cathedral. Above the hill lived the Prebendaries of Cayre and Dubritius; the Prebendary of Llangwm in St. Mary Street. Near the Archdeacon's close, on the brow of the hill was the Prebendal house of Fairwater; and also on the north-east side of the Churchyard, the house of the Prebendary of St. Andrew, and westward of it, the Prebendal house of St. Cross.

**The Right of Sanctuary** was possessed by Llandaff Cathedral six hundred years ago. In the year 1316 Edward II. wrote to John de Monmouth, Bishop of Llandaff, complaining of the laxity with which the privilege of Sanctuary was observed at Llandaff, and commanding a strict observance of it. In this country the privilege is probably as old as the recognition of Christianity. The laws of the Welsh King, Howell Dda, recognised it as belonging to churches, churchyards and to relics. Though the ancient historical right of Sanctuary within the boundaries of churchyards and other sacred places has long since passed away, a remnant of it may be said to remain, and to be re-enacted, in the provisions of certain modern Acts of Parliament, which secure immunity from arrest, not only to the clergy of the Church of England, but also to Dissenting Ministers, while conducting public worship, and forbid, under a penalty, that they shall be in any way annoyed or interrupted during their ministrations in their churches and various places of worship.



## Lich Gate.

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“FROM the green bosom of yon lovely dell  
Shoots up the taper spire among the trees ;  
And hark ! the music of the service bells  
With rise and fall, come floating on the breeze,”



**T**HE Lich Gate stands on the brow of the hill overlooking the Cathedral, and is the main entrance from the city, the steep descent coming down almost immediately on the grand western portal. So completely is the Cathedral nestled beneath the ridge, that in approaching it from the west, only the upper portion of the new spire is visible, until we stand above the edifice at the edge of the descent. The name lich is derived from the Anglo-Saxon, *lich*, a corpse. A lich gate is described as a churchyard gate with a roof over it, under which, on the

occasion of a funeral, the corpse may await the coming of the officiating clergyman.

Those who come hither for their devotions, can hardly say with the psalmist of old “I will go *up* into the house of the Lord.” The Cathedral by moonlight, with its light and shade, is both picturesque and solemn. The western front, lifting its head amid the surrounding trees, conspire to excite in the mind a feeling of admiration.

## City Cross, Old Gateway, and Palace Ruins.

**L**LANDAFF has lost a great deal of its old world appearance of late years. The old thatched cottages which were a marked feature of the Cathedral City, and gave a picturesque appearance to its roadways are fast disappearing, and but few of them now remain. Cottages of the Elizabethan style of architecture have in several instances taken their place. The close proximity of Cardiff, which is fast encroaching upon the City, is doubtless accountable for many of these changes. The immediate surroundings of the episcopal palace gateway, as it appears in this view, affords us a glimpse of what it was like a century ago. The old ecclesiastical residence, and the Cottage Inn, which adjoined the gateway, have long since



VIEW OF OLD GATEWAY WITH CITY CROSS IN 1830.

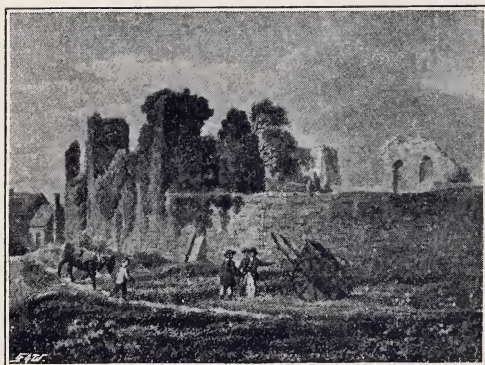
disappeared, but the mutilated City Cross has been restored, and remains to-day a link, with the gateway of by-gone-days.

Only a stately gateway and the outer walls which now surround the palace gardens, remain of the castellated palace of the Bishop. It is supposed to have been built by Urban about the same time as the Cathedral, and to have been destroyed by Owen Glyndwr in the same rebellion as the venerable benefice suffered.



The City Cross and the Old Gateway form interesting and picturesque landmarks of the days of long ago ; for

—“ The rude remains  
Of high antiquity from waste escaped,  
Of envious time and violence of war,  
For war here once, so tells the historic page,  
Led desolation's steps.”



RUINS OF OLD BISHOP'S PALACE.

The Castellated Gate of the old episcopal palace is a fine object says Freeman, and comes well into the grouping from several points ; but it has no particular reference to the Cathedral. The palaces at Wells and St. David's, especially the latter, magnificent in its ruins, could be mistaken for nothing but what

they are ; they are parts of a whole, the largest and most



splendid portion of the Collegiate buildings; but the remains at Llandaff have nothing distinctively episcopal about them. They might as well have been the stronghold of any Norman robber, the lair of the wolf of the flock rather than the dwelling of its shepherd. Mathern Palace was formerly the episcopal seat of the Bishops of Llandaff. The structure, surrounded by a quadrangular court, is said to have been built by Bishop John de la Zouch, 1401-23. Bishops John Marshall, 1478-96, and Miles Salley, 1499-1516, are said to have built much at Mathern. Bishop Francis Godwin 1601-17, asserts that in his time the shield of Bishop John de la Zouch remained on some parts of the palace.

Some specimens of dilapidated grandeur appear in the east window, in an engraving taken in 1830, at which time it had been converted into a farm-house. The entrance was through a lofty porch. The principal hall measured 32 by 16ft., and 20ft. high. The chapel, when undivided, 80 feet by 10ft. There appears to have been no episcopal residence at Llandaff from the time of Bishop Anthony Kitchen, 1545-66. Bishops Watson, 1782-1816, and March, 1816-18, never lived in the diocese. Bishop Van Mildert 1819, was



LLANDAFF CITY 1893.

translated in the same year to Durham. He resided near Abergavenny. Bishop Coplestone, 1827-49, purchased Hardwick House, near Chepstow, as a residence, where he died. The present palace at Llandaff was purchased as an episcopal residence by the Ecclesiastical Commissioners after the advent of Bishop Ollivant. It was erected for Rear Admiral Matthew, of Llandaff. Tradition says,



it was built during his absence, and that when he saw it, he said that he had spent the best part of his days in a "three-decker," and that he would not end his days in one. He was as good as his word, for he never lived in it.

## Llandaff Runic Cross.



From a drawing by Mr. C. B. Fowler, F.R.I.B.A.,  
Cardiff.

**T**HIS very interesting "Runic"

Cross was found by the late Bishop Ollivant in April, 1870, built into the wall over the ancient well (probably St. Teilo's) within the precincts of the Bishop's palace at Llandaff, during the progress of some alterations. It was so covered by white-wash that its features were very indistinct. The masonry around the cross was of a very rough description, and from the way that the walling was fitted to the broken portions of the cross, and also that the four sides were decorated with the well-known knotted interlacing work of which we have but few examples in the

county, it is quite clear that where it was found was not its original position. The cross was removed and now stands in the open in the centre of the palace garden.

## Llandaff Fields.

“Nigh steeps reclining in the peaceful calm,  
The woodland nook, retired and quiet fields,  
Upon the tranquil and balmy air,  
The daily chimes are borne.”

THE Cathedral fields are a favourite place of resort, and afford to Cardiffians a short cut to the Cathedral, whither crowds may be seen wending their way, particularly on Sundays, to its services.



A VIEW FROM THE CATHEDRAL FIELDS.

When a report was circulated that the fields were likely to fall a prey to the inroads of the speculative builder, the residents of Cardiff were immediately aroused to the importance of retaining them as an open space. The press lent its weighty influence in this

direction, and the Cardiff Corporation seriously discussed the acquirement of the fields as a recreation ground for its residents, who were so rapidly advancing Llandaff-wards. Nothing so far has been definitely settled. Who knows what our little view may remind the citizens of the metropolis of Wales of, in years to come!

Amongst the correspondence which appeared in the press was the following, entitled, “A Local Lay,” which is very descriptive of the scene :—

“The ancient little city  
Invites one o’er the hill,  
Up there the bells are ringing,  
All else is calm and still,  
Save where the children’s voices  
In wild ecstatic glee,  
Loudly reveal the joys they feel  
Once more at being free.

So much by the way of a prelude to lure the reader on to the main subject—the advance of the speculative builder, and the disappearance of old landmarks :—

Thus musing, slowly onward  
Up through “Preswylva’s” shade,  
I note the many changes  
A little time has made;  
The speculative builder has  
Appeared upon the scene,  
The modern villas citywards,  
Proclaim where he has been.  
The quaint old cottages once thatched,  
Are disappearing fast,  
The Cross and Castle walls remain,  
Grim relics of the past.  
Why don’t the city councillors  
The Bishop’s lane improve? \*  
Those rubbish heaps beneath the walls  
T’were easy to remove.  
A rustic fence, some shrubs and turf,  
Would scarce the rates affect;  
This open space for years has shown  
A want of self-respect.  
There, where the brawling fair was held,  
“Aunt Sally” sore they bruised;  
There brutal sport in booth and tent  
The rustic mind amused.  
The Citizens of Llandaff now  
With eyes ablaze would stare,  
If they could see the revelry  
Of one old Whitsun fair.

With reflections on the changing scene, we are asked to take a backward glance, to venerate the ancient city, and the still more ancient fields. It is pleasant for others than “old inhabitants” to be reminded of the past, and so ends the Local Lay :—

Down where the “rude forefathers” slept,  
Back forty years and more,  
The roofless church a ruin stood,  
Above the grass-grown floor.  
How changed the scene! the Taff still flows  
Down to the Severn sea,  
One old ash tree still drooping grows;  
All else is strange to me.  
Across the fields, beyond the mill,  
The path still winds to town,  
And here these Local Lays I end  
Just as the night comes down.  
Ye gods ecclesiastical,  
These city fields, I pray,  
The need of gold may never bring  
Beneath the builder’s sway.”

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\* This has now been done.

# The Cathedral School.

[BY THE VENERABLE THE ARCHDEACON OF MONMOUTH.]



LLANDAFF CATHEDRAL SCHOOL.

*(From a photo by the Venerable The Archdeacon of Monmouth.)*

**T**HE Cathedral School is situated on the top of the hill, adjoining the Deanery and Canonry. It faces the Village Green, and directly confronts the view of the City Cross and the ruined Gateway of the old Episcopal Palace, which are illustrated on page 71.

The house itself has a history which is not without special interest—originally the property of the Rev. Hugh Williams, formerly Chancellor of the Diocese, it passed into the possession of Dean Bruce Knight, who lived there during his short tenure of the Deanery. After his death it was occupied for some years by his widow, and on her death it was purchased by the Dean and Chapter, Dean Bruce Knight having directed in his will that the Dean and Chapter should have the first offer. The house has since been very considerably enlarged and improved; and the addition of a large School Room, Dining Hall, and Sanatorium, with an excellent Play-ground containing two five-courts, has met all the most modern requirements of a first class Preparatory School.

The School owes its existence mainly to Dr. Vaughan, the present Dean, who has throughout taken the deepest interest in its welfare, and to whose exceptional



generosity it owes most of the cost of the new buildings, and of its general adaptation to the purposes of a school.

It was founded in 1880, and reorganised in 1883, on strictly Preparatory School lines.

The object Dr. Vaughan had in view was the establishment of a school which should be a Cathedral Choir School, but something more, as it was felt that there was room in the Diocese for a first class Preparatory School. Provision was therefore made for about 50 boarders who should be sons of gentlemen, from 8 to 14 years of age, and who would be prepared for scholarships and entrance at the Public Schools. Of these 50 boys a certain number are selected with a view to the requirements of the Cathedral Choir. Twenty Choral Scholarships, in value from 39 to 75 guineas, are attached to the School to be competed for by boys with good voices, and in order to prevent the general work of the choristers being interrupted by their choral duties it is arranged that they should attend one service only on week days, viz., at 6 p.m.



It is gratifying to notice that the School has more than fulfilled the dual object with which it was founded. Few Cathedrals are better equipped with choristers, and the general work of the School is best evidenced by the fact that since 1883, over thirty Scholarships and Exhibitions, besides other honours, have been gained at the Public Schools, direct from Llandaff; while in addition upwards of thirty Scholarships and other distinctions have been won by Old Boys of the School during the last ten years at the Universities and elsewhere.

The Dean of Llandaff acts as Visitor of the School, with the Dean and Chapter as Governors. The present Headmaster, who has held office for 13 years, and to whom the School owes in very large measure its successful career, is the Rev. Ernest Owen, M.A.



We append a copy of the Carmen Landavense. The Carmen and its translation are alike from the ready and graceful pen of Dean Vaughan; and we know not which most to admire, the tender grace of the Latin, or the exquisite rendering in English.

## Carmen Landabense.

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Words by The Very Reverend C. J. VAUGHAN, D.D., Dean of Llandaff.

*(Published by special permission)*

O NOSTRA templa, nostra sedes,  
Landava! collis, vallis, ædes!  
Te læti resonabimus,  
Grati te celebrabimus!

Quid si scholas vetustiores  
Terunt pedes frequentiores?  
Te læti resonabimus,  
Grati te celebrabimus!

O noster amnis, O perennis  
Jucunda veris vox Britannis!  
Te læti resonabimus,  
Grati te celebrabimus!

Te tempus omne cariorem  
Videbit et beatiorem!  
Te læti resonabimus,  
Grati te celebrabimus!

*(Translation.)*

O HOLY towers, O happy bowers!  
Llandaff, thy hill, thy vale, are ours!  
Thee we hail with glad acclaim,  
Joyful, grateful, sing thy name!

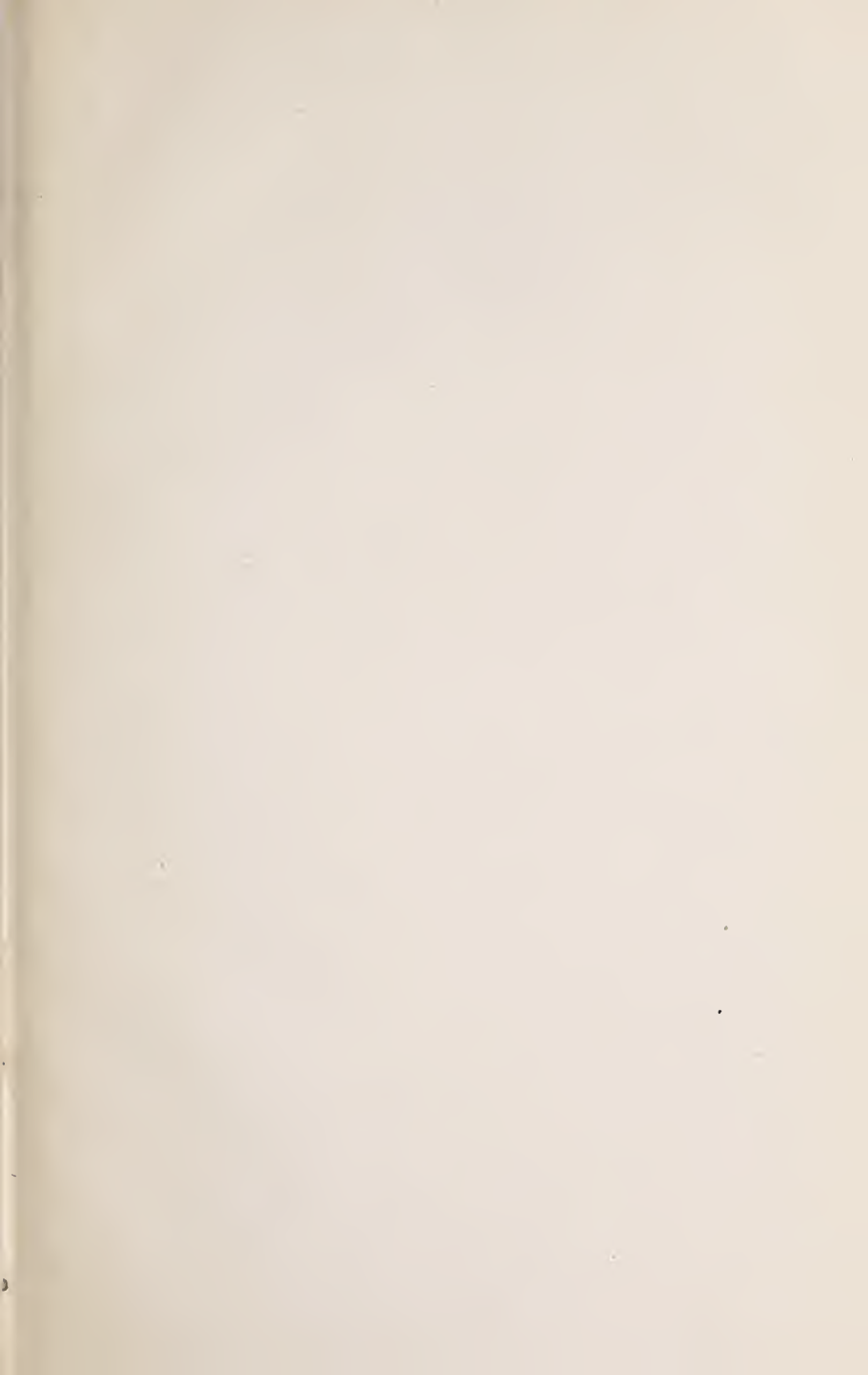
What though more reverend seats of  
lore  
Can show, of scholars, larger store?  
Thee we hail with glad acclaim,  
Joyful, grateful, sing thy name!

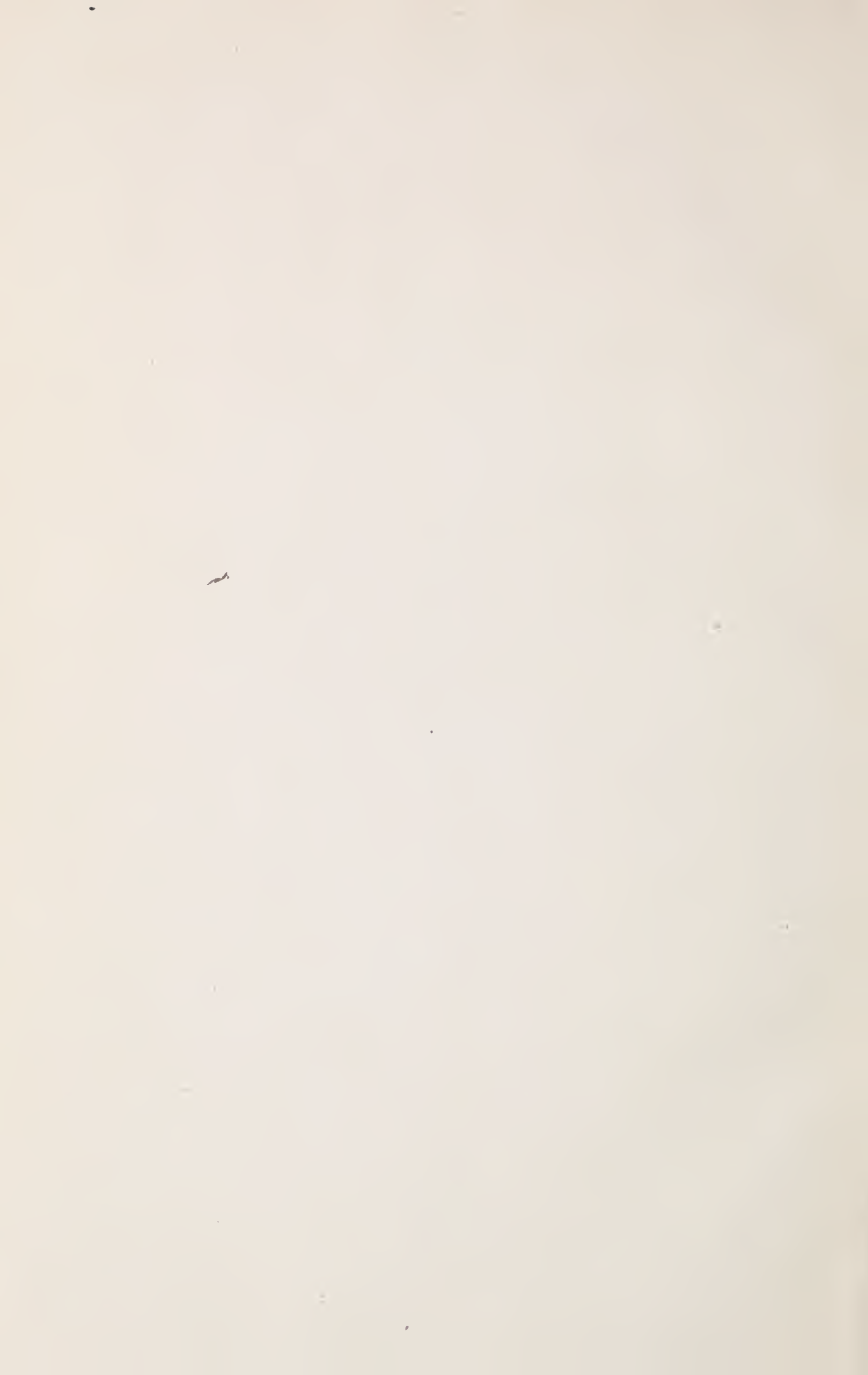
O ancient river, babbling near,  
With music sweet to Briton's ear!  
Thee we hail with glad acclaim,  
Joyful, grateful, sing thy name!

Time shall but win thee greater love,  
And larger blessings from above!  
Thee we hail with glad acclaim,  
Joyful, grateful, sing thy name!



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